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MAY
1926

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The Cover, "Portrait of Anita Murray," is by Leon Gordon. Courtesy of Mr. Hugh E. Murray

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ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

THE history and development of the Windsor chair passes through an interesting period of English life, giving fascinating glimpses of quaint customs and exhibiting traces of the various styles in furniture which mark the eighteenth century distinctively as the "Age of Cabinet Makers." It is essentially a minor piece of furniture, and undoubtedly originated in the country, spending long years of usefulness in farmhouses and rural taverns before it became acquainted with city life. The origin of the term "Windsor chair" is attributed to George III, the Farmer King, who, as the story goes, saw a chair of this type in a lowly cottage near Windsor, and was so enamoured of its simplicity and comfort that he ordered some to be made for royal use. Incidentally, the chair attained singular popularity in America, and it is said that George Washington had numbers of them at Mount Vernon, and that Jefferson sat in a Windsor chair when he signed the Declaration. But in England it was as a tavern chair that the Windsor endeared itself to thousands. Dr. Johnson said that a tavern chair was "the throne of human felicity"—

and he should have known whereof he spoke. Without question the great output of Windsor chairs in the middle of the eighteenth century was due to the growth of coffee houses and pleasure gardens in the vicinity of London and other large cities. These resorts came into favor as places of amusement for jaded town dwellers, hence many chairs were required, and the heyday of the Windsor was established. They were often made by local carpenters and wheelwrights, who used any woods that happened to be in their workshops at the time and often combined several kinds in each chair, a peculiarity of construction that remained a permanent feature of the Windsor. Oliver Goldsmith so loved his well worn Windsor that he bequeathed it to his dear friend Dr. Hawes, and it now has a place of honor in Bethnal Green Museum, London. It is painted green, and shows both Chippendale and Hepplewhite influence. Because of the widespread dominance of these and other artist-craftsmen of the period, the Windsor finally evolved, toward the end of the century, into a graceful and well balanced chair, and in all of its forms, from the crudest to the most finished, has received the endorsement of succeeding generations. In America, for a time, we followed rather closely

the development of furniture in England, and Windsors appeared among us in great variety. The one illustrated is exhibited by Tiffany Studios, and is quite likely the only one of its kind in existence, as the design and construction is most unusual. The upper back and wings are so fashioned that they can be easily removed, leaving a quaint low-back arm chair, and the unpainted woods have weathered to a silver gray. It was found on a Maryland farm, and its originality and crudity bespeak the work of a local wheelwright. It was made, probably, about 1800.



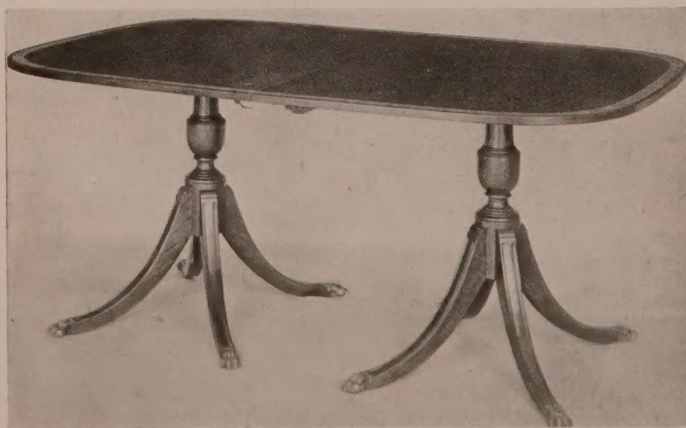
Courtesy of Tiffany Studios

THE UPPER BACK OF THIS WINDSOR CHAIR IS REMOVABLE

lost tradition, and are finding in it inspiration for modern conceptions of utilitarian and aesthetic beauty. The American cabinet-maker of today is a finished craftsman, and works with intelligence and understanding, building upon fundamental forms and types his own vision of a national expression in furniture. His reproductions are faithful to the last detail, and are frequently superior in workmanship to the antique he has copied. Not satisfied, however, with another man's dream, he seeks originality and attains it with a sophistication of taste and touch that meets the requirements of the most critical.

Illustrated here is a table made and exhibited by Somma Shops. It is after the manner of Phyfe, but is not a copy. The structural curves show freedom of design, combined

with carefully studied proportion, and the satinwood inlay upon the mahogany invites the closest inspection, as do the beautiful brass mounts. Being made without a skirt, there is real ingenuity in the clever concealment of the extension slides. This table was displayed in the Department of Fine Arts at the American Industrial Art Exhibition at Carnegie Institute in Pittsburgh in 1924-25, and also appeared in the last annual Exhibition of American Industrial Art, at the



Courtesy of Somma Shops

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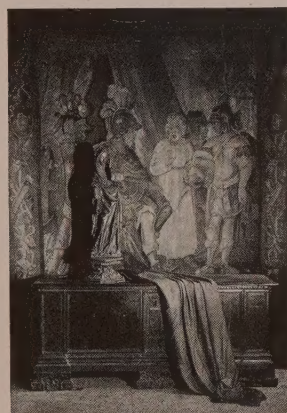
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IN the fifteenth and sixteenth centuries the art of weaving attained a perfection hitherto unknown, and several centers, especially Brussels, were producing tapestries in enormous quantities, which were to be found in every court in Europe. In each country distinguished painters were lavishing their time and genius upon cartoons for the weavers, and it was considered a great honor to be chosen for such work. The Low Countries held the supremacy, and nearly every city and village boasted one or more workshops. The monarchs of Europe offered large sums of money to Flemish weavers to come to them, but were usually unsuccessful and their cartoons accordingly went to Brussels for execution. The very early seventeenth century reaped the accumulated glory of the preceding decade, and brought forth some of the most distinguished tapestries of all time—just before the great revival of the tapestry art in France and the subsequent decline of the industry in the Low Countries. The tapestry illustrated is of that period, and the colors and composition indicate that it is from a cartoon by Rubens. The subject depicts a dramatic interval from Greek history, and is presumably the siege of Troy. The pleading central figure is beautifully portrayed in shades of blue and gold. The general tone of this tapestry is in deep fine color of great beauty, and it measures nineteen feet by twelve feet. It originally hung in a Spanish church of the Renaissance period, and is now exhibited by Ginsburg and Levy, at the Colony Shops.

Although comparatively little tapestry was actually made in Spain, that country received some of the best work of the master weavers of Flanders. Philip II and his son, Charles V, did everything in their power to stimulate appreciation of the industry, and to foster its growth and development. Van Aelst, of Brussels, was tapestry weaver to Philip, and it was he who had the distinguished honor of being chosen above all others to translate the designs of Raphael for the cartoons entitled "The Acts of The Apostles," which were made for the Vatican. Charles V spent huge sums of money on tapestries for his royal environs, and for the churches of Spain. Not to be outdone by the catholics of Italy and France, the cathedrals of Spain blossomed with the weaver's art, and the selections very truly expressed the Spanish conception of color and grandeur. The example pictured here is quite typical in size and tone. In color, dimension, and beauty, it would glorify a modern temple of architectural splendor, creating an atmosphere that can come only from an old-world relic of art.



Courtesy of Ginsburg & Levy

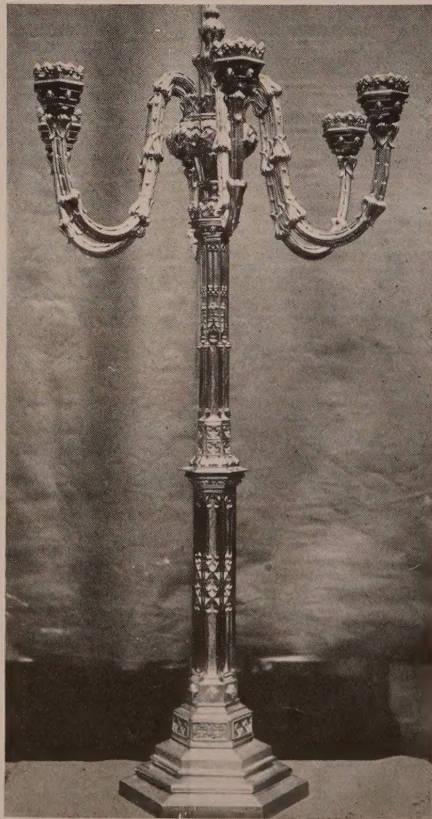
SEVENTEENTH CENTURY TAPESTRY, FROM A CARTOON BY RUBENS

FOR centuries before the Roman occupation, the native goldsmiths of Britain excelled as workers in metal, and their fame went far beyond the limits of their own country. It is interesting to note that the forms and decorations displayed in the work of the Celtic craftsmen indicate a connection with the continent of Europe long anterior to the invasion of Britain by Julius Caesar. Thus it would seem that the art of Europe influenced the work of Northern

nations even in that dim and distant day just as it does in more recent times. During the reign of George III the excavations at Herculaneum and Pompeii brought about a revolution in the art of the silversmith throughout Europe, and the contagion soon reached England, where it profoundly and permanently affected the silversmith's craft. Henceforth, everything was wrought along lines of classic beauty, and classic models were frankly and faithfully copied. Even through the worst phases of the Victorian era this

spirit persisted. Illustrated here is one of a pair of silver gilt altar candlesticks made in Birmingham by Edward Thomason, in 1828, for the private chapel of the Marquis of Breadalbane. These candlesticks are now exhibited in New York by Freeman, of London. The design is pure Gothic. They are forty-two inches in height, and the silver gilt branches, which are detachable, were added years later. The candlesticks were acquired quite some time ago at the sale of the large and important silver collection of the Marquis. They bear the Breadalbane crest (a boar's head, supported by two stags) and motto, "Follow me." The title of Marquis of Breadalbane brings to mind an interesting bit of history, recalling a chapter in the development of the renowned clan of Campbells. In 1681 Charles II bestowed upon one John Campbell, direct descendant of Duncan Campbell, famous as "Black Duncan," the title of Earl of Breadalbane and Holland, Viscount of Tay, Lord of Glenorchy, etc., with the family seat at Craig, Dalmally, Argyllshire, Scotland. In accepting these honors, he relinquished the title of Earl of Caithness, and thereupon ensured a feudal war, in which the Campbells gave account of themselves as valiant soldiers, and bequeathed to posterity the ringing song, "The Campbells Are Coming." John Campbell was first Earl of Breadalbane, Gavin Campbell first Marquis of Breadalbane, and it was his nephew, Ian Edward Herbert Campbell, who inherited the title, and who owned the altar candlestick pictured here.

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Courtesy of Freeman of London

ALTAR CANDLESTICKS IN SILVER GILT

BACK in the days when City Hall was on the edge of town and the Battery was the promenade of fashion, New York was Dutch, and even unto the present time that tradition has tenaciously kept its hold upon the retrospective sentiment of the great metropolis. Therefore it is quite fitting that a charming little shop devoted exclusively to antiques from

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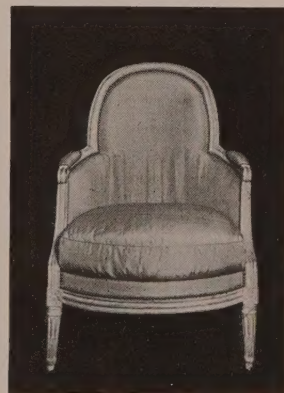
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Holland, should receive a cordial welcome here. Adele H. C. Kuels has on display so much of beauty and quaintness from her native country that one is bewildered in attempting a description, and the illustration gives but a faint idea of the treasures that may be found in her possession. The portrait which hangs above the table is very lovely, and it has an involved history, having been twice sold for a Van Dyke. It is by Adriaen Hanneman—circa 1601-1671. The pewter, gathered from all parts of Holland, is mostly of the seventeenth century. The altar candlesticks are especially fine, and the pitcher in the center was made during the time that the genius of Rembrandt influenced all the arts of Holland. Pewter is in itself peculiarly of universal interest, because from the earliest periods it has been the product of every civilized country, and the soft luminosity of old pewter speaks directly of the intimate customs and home life of its native land. In mediæval days pewter was in demand as tableware for kings and nobles. Edward I is said to have had pewter on the table for his coronation banquet in 1272, and George IV used a pewter service for his coronation banquet in 1820. From 1272 to 1820 is a far cry, and during that span of years pewter ran the gamut of public favor, beginning with the chosen of the earth, afterwards serving long years with "the people," and finally yielding its supremacy to pottery and Britannia metal.

The history of Delft is another tale involving details of human life. The story of the birth of the potters' craft in Holland is often connected with the name of the ill-fated princess Jacquelin, around whose career so many stories have been woven. During one of her flights from the persecution of her uncle, John of Burgundy (called "The Pitiless") she took refuge in the old castle of Jeylingen, not far from the Hague, and there, after her death, in the mud at the bottom of the moat were found numerous little round jugs, supposed to be the crude handiwork of the unhappy girl, who used a potter's wheel to pass away the lonely hours. This is a pretty legend, but fidelity to fact forces me to state that the potter's craft was brought to Holland from Italy long before Jacquelin's day. The first potter in Holland whose name and date of work is positively known was Herman Pieterz, of Delft, who in 1584 established a pottery in his home town, and from that time the manufacture of fine ware of Delft advanced rapidly. The Delft plates pictured here are mostly selections from a collection that has been in the Kuels family since the latter part of the seventeenth century, and represent the true beauty of this distinguished art. Delft was not the

only Dutch city where pottery was made in those days, but it was a center of great importance and popularity, and it was the place where the pottery industry in Holland reached its height. It was the court town, where William of Orange established himself, and visitors and ambassadors came from all parts of Europe, bringing great retinues

of attendants and servants. And about this time too, Holland had many a swift ship adventuring on the high seas, lying in wait for the Spanish and Portuguese galleons, and for ships from China. Thus it was that rare pieces of porcelain came to Holland from various countries, and the Dutch, always ready to profit by any suggestion, reaped a rich harvest of ideas, and developed them with a decided national stamp. Among the ancient potteries which contributed largely to the fame of Delft, none put out better or more varied work

than the "Sign of the Rose," owned by Arendt Cosijn, which opened its doors in 1672, and has never closed them—a record belonging to this pottery alone of all the twenty-eight that flourished at the close of the seventeenth century.

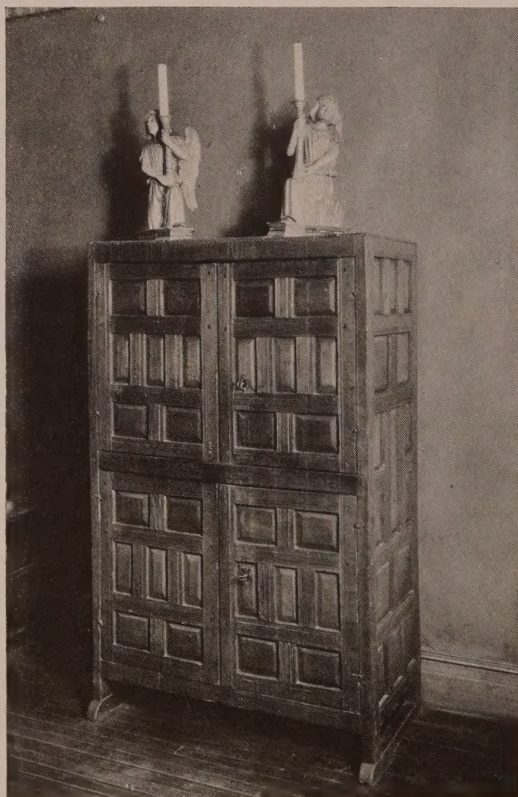
IT is only within the last few years that the modern world has begun to realize the value and beauty of the architecture and furniture of old Mexico and adjacent Spanish colonies, and it has been a slow and bewildering revelation. While showing a strong influence of the old country, it is obvious that the developments in Mexico, because of the new and different conditions of climate and material, amount to almost entirely original creations. In Mexico City one sees Roman, Moorish, Spanish, and Italian Renaissance united in picturesque groups, assembled from different periods, but brought by artistic hands into an harmonious whole. In the earliest Mexican interiors every vestige of type is lost in a riot of extravagant design, since it is usually true that Colonial adaptations

exaggerate the originals. Later on, however, from this chaos there grew designs of simple beauty and dignity, as exemplified by the chest illustrated here, which, surrounded by many more pretentious antiques, easily holds its own in the charming shop of Mrs. Wiltbank. Behold the Spanish-Mexican conception of a cedar chest, toned by time to the deep color of walnut, of the late seventeenth century. It hails from Mexico City, and is made entirely by hand, without nails. Each carved panel shows the tedious work of a patient knife, and the crude old hinges, locks and keys, open the four doors to reveal a commodious interior that gives forth the clean pithy tang of cedar. The angels on top are of carved gilded wood from a church in Northern Italy.



Courtesy of Adele H. C. Kuels

AN INTERESTING ENSEMBLE OF RARE ANTIQUES FROM HOLLAND



Courtesy of Mrs. Wiltbank

CEDAR CHEST WHICH IS MADE ENTIRELY BY HAND





PORTRAIT OF A YOUNG STUDENT

Courtesy of Bachstitz Gallery

FERDINAND BOL

LONG CONSIDERED A REMBRANDT, THIS WORK IS ASSIGNED TO FERDINAND BOL BY WILHELM VON BODE. IT WAS PAINTED IN 1654, AND ITS COMPLETE TITLE IS, "PORTRAIT OF A YOUNG STUDENT, SEATED AT HIS DESK"

INTERNATIONAL STUDIO



MAY, 1926

FERDINAND BOL'S PORTRAIT OF A STUDENT

BY WHITNEY ALLEN

AMONG THE SINGLE FIGURE SUBJECTS AND PORTRAITS BY THIS PUPIL OF REMBRANDT,
THERE IS NONE SO HANDSOME AS THIS, NOR MORE TYPICAL OF BOL AT HIS VERY BEST

BEFORE the present revival of interest in seventeenth century Dutch art came into being toward the end of the last century, Ferdinand Bol was treated rather contemptuously by art historians and critics, after having some of his pictures ascribed to Rembrandt years before Professor John Van Dyck wrote his study of the work of Rembrandt that caused such a sensation on its publication two years since. These attributions of Bol's paintings to his great master—the catalogues of several European galleries of renown, such as the Hermitage and Brussels among others, being explicit on this point—proved Professor Van Dyck's argument, long before he set it down in print: that it had not been an infrequent thing for the best work of Rembrandt's pupils to be taken from them and ascribed to him.

That such an attribution should be given to pictures by this artist demonstrates how good a painter Bol was at his best. And of his very best we present a superb example on the opposite page: his "Portrait of a Young Student, Seated at his Desk." It was painted in 1654, as the signature and date on the wall beneath the shelf shows, when Bol was forty-five years old, and while it still retains much of the influence of Rembrandt it also reveals, as Wilhelm von Bode points out in his appreciation of this work, that "the elegant attitude, especially of the hand, certainly betrays the fact, that, as this picture was created, Rembrandt's influence with regard to treatment and conception was expelled already even in Amsterdam by the influence of Anthony Van Dyck."

Doctor von Bode is precise in his placing of Bol as a pupil in Rembrandt's studio "about 1630," basing this on the lighting of the picture as well as the choice of the light yellow as the prevalent color. Doctor Georg Gronau of Cassel also has written of this painting, in

the matters of its composition and color scheme, that in it Bol "arranges, but he arranges tastefully. He also has wholly adopted the art of the light-dark to enhance the sensual impression in the school of the Master, and he knows how to use it in coaxing softness. The harmony of discreet colors, brownish yellow and a touch of red, could not be more successful."

The canvas has a clear history, and was only once publicly exhibited in recent times—in the Kaiser Friedrich Museum in Berlin, having been loaned out of the private collection of Fritz von Gans of Frankfort. Unlike many other works by this painter, it has never been anything but a Ferdinand Bol. (The caption on the opposite page is in error in its reference to the Rembrandt ascription.) Nor has it ever been called a "self-portrait" of the artist, identifications of this kind having engaged the attention of several European critics until long-worn titles of famous canvases by Bol have been stripped from them, and the self-portrait label applied in their writings and illustrations of such works as "The Orator" in the Duke of Newcastle's collection (shown as a Rembrandt in London, 1900).

Although Bol was born in Dordrecht in 1609, his life from childhood is associated with Amsterdam. Aside from being a pupil of Rembrandt, he appears to have been a figure in the political and social life of his adopted city, Doctor Bredius making the assertion that "by marriage and wealth he became the most distinguished painter of Amsterdam." In view of the almost complete eclipse of Rembrandt, after the furor of ill-favor with which his "Sortie of the Banning Cock Company" was greeted, this statement is not so exaggerated as it may seem. Moreover, Bol lived eleven years after Rembrandt's death, his end coming in 1680.

MORTARS CAST IN MEDIÆVAL FOUNDRIES

BY JOHN WALKER HARRINGTON

THESE VESSELS WERE OFTEN MADE FOR CEREMONIAL USES, AND THEY SHOW IN THEIR DECORATIONS A REMARKABLE BEAUTY OF WORKMANSHIP

AS vessels of wood or stone, marble, earthenware, or metal, mortars have served man's purposes through the ages. They are pictured on the tombs of Egypt; they were used for the braying of grain in Bible times; they appear in the civilization of Greece and Rome. In the ages called Dark, the mortar was a favorite utensil of the alchemist and probably the custom of ornamenting it with signs and symbols dates back to the quest for the Universal Solvent and the Philosopher's Stone. The compounder of drugs soon claimed it as his very own, as witness that quaint drawing showing an apothecary's shop in the days of the great physician, Avicenna, in which two knights of the pestle are shown busy at the flaring mouths of ponderous mortars.

Through the unselfishness of a noted collector of these vessels, Dr. Blount, a Birmingham surgeon, and also an uncanonized saint, the York Museum has a mortar cast in 1308, which once belonged to the St. Mary's Abbey, near the English city. It is a weighty appliance, which was used in the Abbey kitchen probably, as an old inventory indicates. After disappearing for centuries, it was offered in an auction of art property in 1835 where it was bought by Dr. Blount, and presented to the institution in which it now reposes.

How mortars served the Church is made plain in the collections of the South Kensington Museum, in which are many fine examples decorated with crosses and figures from sacred story. Such as these were used for the powdering and blending of the ingredients for the thurible. With the general introduction of grinding machinery in the eighteenth century, however, mortars were no longer considered necessities except by the

pharmacists. Most of those which were employed for household purposes found their way to the melting pots, to become cannon or statues or to serve lowlier uses. Many fine examples of craftsmanship must have perished in just that way, and it is small wonder that

so few of them survive and these few are held in such high esteem.

While many of the old-time mortars have their appeal to the antiquarian and the archaeologist, the mortars of the fifteenth and sixteenth centuries, especially those from Italian sources, have the greatest interest for the connoisseur. There is considered to be no finer example of Renaissance workmanship than the perfect, jewel-like mortar which changed hands in the William Salomon sale several years ago. It is only five and a half inches in height, but represents a complete story in miniature.

Around its waist are

allegorical scenes, and near its rim appear the arms of the House of Este and the Dukes of Ferrara and Modena, indicating its sixteenth century date. It had been a show piece in several important English collections before it was brought to this country, and each time it passed from one owner to another its price was enhanced, until it was finally held to be worth ten thousand dollars. To mention money in connection with so superb a work of art may seem banal, and yet how else can one show the high appreciation in which these objects from the old Italian ateliers are held? Of course, such a sum is a sensational one and probably tops the record in its class. This mortar is pictured on page 26.

In the Metropolitan Museum of Art is a Sansovino piece, also of the sixteenth century, a foot or so in height, and of the heaviest bronze. It bears a tracery



Courtesy of the South Kensington Museum

A BRONZE INCENSE MORTAR FROM FIFTEENTH CENTURY GERMANY

of allegorical designs of rare beauty and on its rim appears its sixteenth century date. A French example of graceful form, but without pattern, is also shown in the same division. The British Museum owns two unusual bronze bowls which were found in the ooze of the Severn River. Everything which the antiquarian has found about them indicates that they were made in the middle of the twelfth century and brought into Britain during her Romanesque period. They are engraved on the inside, or perhaps etched, with groups of figures in medallions. One is the St. Thomas bowl, so called from its groups depicting the life of that saint; the other the Cadmus, with a pundit bending over a reading desk portrayed in the central panel. These vessels were used evidently for religious or ceremonial purposes, such as holding holy water or sacred oils, although it is also possible they were employed at times for formal banquets or other secular ceremonial occasions, when they were passed around among the guests as huge lavers.

There can be little doubt that these examples of bronze work originated in what we now call Belgium and northern Germany, and were brought into England along with many similar articles. Before the Gothic influence, and before the Renaissance, there were at Aix and Cologne noted designers and founders of bronze works of art and objects of utility, whose commercial activities seem to have been extensive. Just what the



Courtesy of P. W. French and Company

AN ITALIAN EXAMPLE SHOWING THE CLASSIC ACANTHUS MOTIF

composition of the alloy was which was used in these receptacles has not been determined, for they are too perfect to be marred in the cause of chemical research. They appear, however, to be of about the same composition as the metal from which at a later period bells, and especially large ones for chimes and carillons, were cast. These vessels from the Severn, the bells, and the mortars from the north of Europe and especially from the cities of Belgium and Holland, bore rich decora-

tions, as well as inscriptions. All have a clear resonance, as though those old founders had drawn them all from the molten glories of the same crucibles.

The Belgians have been leaders for centuries in the patterning and casting of bells. Belgium is the cradle of the carillon—her carilloneers even to this day go to all parts of the world to demonstrate their art. When Italian craftsmen of the fifteenth century were making such marvelous creations in bronze, whether in mortars or statues or chimes, the foundries of Belgium responded to the new impetus. Out of the same fiery crucibles flowed the metal for sounding bell and bruising vessel. After they had once conceived their subject, the Low Countries accomplished much in this field, not only in the mortar of science, but also in the mortar of ceremony and even that of religion. One often wonders how those founders, Flemish, Dutch, Belgian, or whatever their racial strain, obtained such a hold on the making and



Courtesy of P. W. French and Company

MANY OF THE EARLY ITALIAN MORTARS WERE DEVOID OF HANDLES OR HAD VERY SMALL ONES. THE ELABORATELY DESIGNED HANDLES APPEARED ONLY ON EXAMPLES THAT WERE CAST FOR PRESENTATIONS OR FOR CEREMONIAL PURPOSES



Courtesy of the Metropolitan Museum

SPIRITED SCENES ON THE SIXTEENTH CENTURY SANSOVINO MORTAR

vending of these noble vessels. Apparently the pre-eminence of these craftsmen goes farther back into the culture of Europe than is known.

What the Low Countries did in the casting of mortars of ornate design appears in the collection assembled by the Belgian nobleman, Baron de Vinck, who has himself described his treasures in detail. There is one exceptionally fine example owned by him and bearing the date of 1533 and the Latin motto, "Amor Omnia Vincit." His pieces include also a specimen of the skill of Anton Wilkes of Enchuysen, which bore the date 1661, and another with the legend, "Peter van der Gheyn made me," the place of the founder's fiat being Louvain. Such seventeenth century masters of the twin arts of mortar and bell casting as Nicolas Viriat and Gisibert van der Ende, also contributed perfect specimens to the Baron's collection.

That the English of a later day, as well, obtained valuable mortars from these sources there can be no doubt. France, too, for a time drew upon the Low Countries for the vessels in which her pharmacists took such delight in the sixteenth and seventeenth centuries. Molière, growing cynical over the wealth of these no longer simple "cullers of simples" upbraided them for their great wealth and for the large sums they spent on costly bronze mortars, richly decorated, to be exhibited for "purposes of parade." Indeed, many of these mortars were of such beautiful hues that De Vinck refers to them as "quite paintable" for still life pictures. The golden tones of the mortars of Peter van der Gheyn, bell founder, were both visible and invisible in the days when he was following his calling at Malines, at the sign of the Lion d'Or. All such craftsmen as he, including his rivals of the same town, Peter and Jacob de Clercq, the

Bronckaerts of Tirelemont, Hemony of Amsterdam, and De Visser of Rotterdam, in Holland, made mortars as ornate and tuneful as their famed carillons.

Many a florin was spent obtaining the finest patterns, for often a richly adorned example was given as a wedding present. There is in the British Museum a most interesting fifteenth century mortar which bears the name of the man for whom it was cast and also, on the waist, the addition "and Wife." This custom of presenting mortars seems to have continued well into the eighteenth century, for that splendid masterpiece of the founder's art cast in celebration of the union of Nicolas Viriat and Marguerite Thouvenin bears the date of 1713.

Although it is not generally known, many small mortars from the foundries of the Belgian and Dutch makers found their way to the American colonies before the Revolution, where they were largely



Courtesy of P. W. French and Company

ITALIAN BRONZE MORTAR SHOWING FLANGES AND HANDLES



Courtesy of the South Kensington Museum

PANELED DECORATION IN AN ITALIAN MORTAR DATED 1468

used for the powdering of spices. There were also many graceful examples of larger size, adorned with interesting and characteristic designs. The bell metal mortars naturally hold the supremacy as objects of art, although there are a few brass ones extant. The fact that later mortars of the yellow alloy were turned and not cast, and were ornamented by tools in an uninspired manner, militates against their being acceptable to the connoisseur, although they answered the needs of the pharmacist as well as their predecessors. Iron mortars, especially those with huge plunger pestles, are deadly efficient, and also uncompromisingly hideous. The advent of machine grinding for drugs and spices relegated many thousands of mortars to oblivion, but for all that, there survive many perfect specimens, interesting examples of the artistic feeling and craftsmanship of those ages.

Germany, as well as Belgium and Holland, had artificers and artists who excelled in the designing of bells and vessels of bronze. With the important Italian mortars in the collection of P. W. French and Company, for example, appears one from a German founder bearing date of 1654, and at its outer rim is the motto, "Got Allein Die Ehr" (To God Alone the Honor). In its day it apparently served some churchly use, or was in the possession of a devoutly pious person for whom it may have been especially cast. The ornamentation about its waist and its general outline show the spirit of the Renaissance. It is an interpretation by a German artist, but is unmistakably marked by the genius of Italy. In the D. Davison collection, of England, the analyst of influences can compare all these tendencies, for it includes Italian, Flemish, Dutch, and English mortars, the latter dated principally between the years 1600 and 1700. There is one of British



Courtesy of the Metropolitan Museum

SCENE ON THE REVERSE OF THE ITALIAN SANSOVINO MORTAR



Courtesy of the Metropolitan Museum

DELICACY OF DESIGN DISTINGUISHES THIS VENETIAN PIECE



Courtesy of the South Kensington Museum

ITALIAN MORTAR WITH A CREST AND AMUSING DECORATION

casting which bears the crowned crest of Charles II.

One of the many fascinations of mortar collecting is the study of the designs with which they are embellished. Often in the important pieces the ornamentation about the middle zone is worked out with all the detail of a classic frieze. The gods and goddesses of high Olympus come down to earth to take their places in the endless groups about the well rounded sides. Frequently the outer surface is divided into sections by projecting flanges, each division being given to a month of the year, or perhaps to an apostle or a saint. Mortar handles were simple in form at first. Often there was only a ring to which the user might hold, as is the case with some of the early English types. Then came a projecting knob, and after that symmetry was served by two handles, modeled into the grotesque heads of mythical crea-

tures, or sometimes in the folds of serpents. Curved handles, shaped like dolphins with wide open mouths, were added by the sculptors who served the old-time founders. As a practical matter, as the pharmacist knows so well, nothing more than small ears are really necessary to give a hold to the fingers, but the artists of the days of Lorenzo the Magnificent believed in leaving no part of these vessels untouched by their fancies.

Every now and then an especially fine mortar of Spanish workmanship comes to stir the collecting world. When the Peninsula was under the rule of the Moors and held many of the noted leaders of the medical world, the metal workers produced numerous vessels which could be used to serve her old-time medicine makers. In the Spanish Renaissance the artisans developed still greater skill in casting of all kinds. It is no far cry from a mortar used for the comminution of drugs to a mortar made to stand on trunnions at an angle and to serve as the starting-point for a bomb. The exquisitely modeled handles and ornaments of the Spanish artillery suggest those which the artificers attached to the bronze cylinders dedicated to the peaceful arts of pharmacy and physic.

Those mortars of old—pharmaceutical, ecclesiastical, or domestic, as the case may have been—were surely fashioned to withstand the heaviest shocks. Their grace so well masks their strength that only by examining their bottoms and lifting them can one judge how well utility was combined with beauty. That expression which you may remember from the old plays, "He would fly to Rome with a mortar on his head," becomes a real thing when one compares these mediæval vessels with the wares of today.

How well they were made for service one can learn by handling the pestles which were used with them. Those crushing and rounded rods, made to be taken

in both hands, were sometimes several times longer than the mortars were high. They were brought down against the bottoms of the bronze receptacles with terrific force. There are examples of the English makers of centuries ago which were surrounded by bands of iron so that they might have still greater power of resistance. In many establishments the pestles are not displayed at all, although they are to be had, all duly

labeled and numbered to correspond with their original mortars. Of course there are many of the mortars offered which have long since been parted from their active agents. In some of the books of the mediæval period we find references to "pestle and mortar" and not to the more euphonious combination of "mortar and pestle" which is now commonly used. This is evidence that the pestle was not always a silent partner. The collector feels that whenever possible he should have his mortar complete, especially

if the pestle is well proportioned, and not so long that it does not compose well with the mortar itself. Where one has one mortar of good dimensions, or perhaps two or three, which are employed more as decoration of the home than in being true to all traditions, the absence of the pestle is no calamity nor even any injury to the eternal verities.

The pride of possession which goes with having a sixteenth century mortar in the best manner of that period, springs from many

sources. The owner feels that he has an object of art which visualizes romance as well as science; one that has drawn upon the genius of the sculptor as well as the skill of the artificer. These miniature mortars, cast centuries ago, are coming these days into a new position of dignity and value which they have long deserved, and in their sturdy beauty they are well worthy their high regard among connoisseurs of mediæval craftsmanship.



Courtesy of the Bachstiz Gallery

MORTAR DATED ABOUT 1520 WITH CHINESE DECORATION



Courtesy of P. W. French and Company

AN ITALIAN MORTAR, SOLD FOR TEN THOUSAND DOLLARS



All photographs courtesy of the New York Historical Society

A "CRUCIFIXION" WHICH MAY NOT BE BY TADDEO GADDI AS THE CATALOGUE STATES, BUT WHICH IS A TRECENTO WORK

PRIMITIVES FROM THE BRYAN COLLECTION

BY HELEN COMSTOCK

CRITICS STUDYING THESE PAINTINGS FROM ITALY AND THE LOW COUNTRIES
HAVE GIVEN THEM CONFLICTING ATTRIBUTIONS BUT UNQUALIFIED PRAISE

THE Italian, Flemish and Dutch Primitives in the New York Historical Society consist of paintings given to that organization by Thomas J. Bryan in 1867, and by Louis Durr in 1872. These two collectors and James Jackson Jarves, who brought to this country between 1850 and 1860 the Italian Primitives now at Yale, were a full fifty years ahead of contemporary taste. Mr. Bryan, the oldest of the three, born in Philadelphia about 1800 and a Harvard graduate of 1823, began his collection well before the middle of the century. While scholars of today leave hardly one attribution of these three pioneer collectors unquestioned they admit the beauty, and importance in relation to the age that produced them, of the paintings they had the vision to select.

In writing of a few paintings in the Bryan collection it is not my purpose to offer or to champion any attributions, but simply to bring together the opinions of some half dozen critics. These have been assembled by Mr. Alexander J. Wall, Librarian of the Society, who has put his records at my disposal and kindly allows the publication of this material for the first time in this form. The catalogue has never been revised but is still as Mr. Bryan himself arranged it, with ascriptions to the works of Cimabue, Memling, Perugio, Leonardo, Raphael, Cranach, Van Eyck, and a number of others, which have necessarily been set aside.

Many of the more important paintings of Mr. Bryan's selection came from the French collector, Artaud de Montor, and all that are reproduced here are from that group, with the exception of the "Crucifixion" attributed to Mantegna and that to Van Eyck as well as the "Virgin and Child with Cherubs" which has a very good chance of keeping its attribution to Mabuse.

The "Virgin and Child with Four Saints," which bears the catalogue number B-4 and the attribution to Guido of Siena, is a large altar picture and the largest painting in the collection. Oswald Sirèn, writing in *Art in America* in 1914 (Vol. 2, p. 326) gives it to Nardo di Cione, brother of Orcagna. Dr. Suida also gives it to the same painter in his "Florentinische Maler um die Mitte des XIV Jahrhunderts" (p. 21). Bernard Berenson, at the time of his visit to the collection, expressed an opinion that it might be the work of Giotto, who is possibly Maso, one of Giotto's pupils. There is a Siennese note in Giotto's work which is felt here and a liking for vertical lines and a detachment of the figures from each other. Giotto's best work was done about 1360 when he painted the altar piece for the Church of San Remigio at Florence. His frescoes of the Miracles of Pope Sylvester are in Santa Croce. The present altar piece was evidently for a Florentine church, for two Florentine saints stand on either side of the Virgin, St. Zenobius and Santa Reparata. Below

them are John the Baptist, on the left, and John the Evangelist, with his pen and Gospel in his hand. The Child, standing on His mother's knee, holds a struggling bird in His hands. Over the Virgin's throne is a tapestry with a delicately painted pattern of bird and palmette design which shows how far back the Italians knew the textiles of the East.

The attribution of the painting to Nardo di Cione would place it at the same period as that of Giotto, for Nardo helped his brother, Orcagna, paint the walls of the chapel of the Strozzi family in Santa Maria Novella in 1367. His work is distinguished by its tender sincerity, its sensitive feeling for color, and its handling of form in its two-dimensional aspect rather than in volume.

A third attribution of this picture comes from the critics, Lewis Einstein and François Monod, who wrote three articles on "The Museum of the New York Historical Society" in the *Gazette des Beaux Arts* which appeared in an English translation in *The Scrip* for 1905 and 1906. They speak of "a large painting of the Virgin and Child with Saints" without giving the catalogue number or attribution, but as this one in question is much larger than the only other similar subject, there given to Cimabue, they seem to refer to this particular painting which they think is by a follower of Giotto working in the manner of Taddeo and Agnolo Gaddi. They say further that Giottoesque panels of this quality are rare in Europe outside of Italy, although both the Jarves and Gardner collections in this country have comparable works.

An oblong panel painting of the Crucifixion may have the right to retain its attribution to Taddeo Gaddi in the opinion of Charles Dowdeswell, but Bernard Berenson would have it an early Venetian painting and Richard Offner a Siennese. Berenson, in his "Venetian Paintings in the United States" which appeared in *Art in America* in 1915 (Vol. 3), and later in his book on the same subject, says that this picture is one of four of the fourteenth century Venetian paintings he saw in America. He remarked: "The shape, the arrangement, the color and the technique all struck me as Venetian although under more than ordinary Italian influence."

Offner, writing in the same magazine in 1919 on "Italian Pictures in the New York Historical Society and Elsewhere" gives the picture to a follower of Bartolo di Fredi. In this artist he sees some member of Bartolo's shop, less fond than the master of rich, warm color, who has painted a Crucifixion derived from Barna's "Crucifixion" in the Collegiata in San Gimignano. The conventional gold background gives way on either side to gray rocks. Mary, who falls into the arms of her women companions, is in black, but the robes of the rest of the figures are high in key, and

contain a variety of reds: carmine, cinnabar, vermilion.

Two of the most interesting works in the entire collection are Florentine quattrocento birth plates, the first called in the catalogue "Knights at a Tournament" by Giotto di Bondone, and the other a "Birth of John the Baptist" by Ucello. The first of these is now accepted as the birth salver of Lorenzo de' Medici who was born on January 1, 1449. In Frank Jewett Mather's "History of Italian Painting" (p. 182), it is illustrated as by a follower of Domenico Veneziano, perhaps Baldovinetti. Its title should be the "Triumph of Fame" and in fact an inventory of the Medici collection, according to "Les Collections des Medici au XV^e Siecle" by Müntz, contained a *desco tondo da parto* whose subject was the "Triumph of Fame." In the circular frame of the *tondo* are the feathers of the Medici, and on the back are the three feathers rising out of the ring and the ribbon which were Lorenzo's own insignia. Above the feathers at the left are the arms of his mother, Lucrezia Turnabuoni, and to the right those of his father, Pietro. In the Einstein-Monod article it is described as "a most charming illustration of an allegory bequeathed to the Renaissance by mediæval tradition. Fame, erect on a globe from which radiate winged trumpets, surrounded by knights in armor paying homage to her, holds in her two hands the symbols of knightly glory, the naked sword and Love with bandaged eyes letting fly an arrow. Mr. Berenson inclined to see in this precious *tondo* an early work of Piero della Francesca. But there are here and there touches of clumsiness, such as the soft, awkward heads of the horses, which leave the little picture far below the magnificent compositions of San Francesco at Arezzo, and which would indicate rather some imitator influenced both by Piero della Francesca and by Ucello."

William Rankin says that the *tondo* is by a "follower of Domenico Veneziano" while Dowdeswell calls it "a Florentine production, the authorship can only reasonably lie between such distinguished artists as Benozzo Gozzoli . . . and the illustrious Paolo Ucello." Offner writes in *Art in America* (Vol. 8, 1919-20) that the Ucello influence is so strong as to preclude giving it to Domenico Veneziano or Piero della Francesca. The similarity as well as the difference between the work of this artist and that of Piero della Francesca may be seen by comparing it with a detail showing the Battle of Constantine in the choir of San Francesco at Arezzo where he painted ten stories from the Legend of the Holy Cross. The feeling is somewhat the same but the execution is not so vigorous or so finished. The horses of the *tondo*, for instance, seem slightly like hobby-horses in comparison. The color, while not rich, is clear and luminous. An effect of vast distance and spaciousness is secured by precision of line and relation of objects in space. In the very center of the picture is a yellow-



THIS "VIRGIN ENTHRONED" FORMS THE LEFT HALF OF A DIPTYCH WHICH MR. BRYAN BELIEVED WAS BY SIMONE MEMMI, ALTHOUGH SEVERAL PRESENT-DAY SCHOLARS AGREE IN ASSIGNING IT TO BERNARDO DADDI. DADDI, WHO WAS PROBABLY ONE OF GIOTTO'S PUPILS, PAINTED SOME OF THE FRESCOES IN SANTA CROCE IN FLORENCE, AND IN THE ARENA CHAPEL AT PADUA



"THE TRIUMPH OF FAME" IS THE SUBJECT OF THIS BIRTH SALVER MADE FOR LORENZO DEI' MEDICI WHO WAS BORN ON THE FIRST OF JANUARY, 1449. THE REVERSE OF THE TONDO SHOWS THE RING, THE FEATHERS, AND THE RIBBON OF LORENZO, AND ARMS OF THE MEDICI AND TURNABUONI



THIS SALVER HAS BEEN ASCRIBED TO A NUMBER OF QUATTROCENTO PAINTERS, AMONG THEM DOMENICO VENEZIANO, PIERO DELLA FRANCESCA, BENNOZZO GOZZOLI AND PAOLO UCELLO. IF NOT BY ONE OF THESE, IT IS PROBABLY THE WORK OF A PAINTER INFLUENCED BY ALL OF THEM



THE "CRUCIFIXION" ATTRIBUTED TO MANTEGNA RESEMBLES HIS "CALVARY" IN THE LOUVRE AND IS CONSIDERED TO BE EITHER A STUDIO PICTURE OR ELSE BY SOME CLOSE IMITATOR OF MANTEGNA. BERENSON SUGGESTS JACOPO DA MANTAGNANA, WHILE BODE AND RANKIN THINK IT IS BY BRAMANTINO, WHOSE REAL NAME WAS BARTOLOMMEO SUARDI



THE "LAST JUDGMENT" IS THE RIGHT HALF OF THE DIPTYCH OF WHICH THE "VIRGIN ENTHRONED" APPEARS ON PAGE 29 OF THIS NUMBER. IN THE OPINION OF BERENSON, OFFNER AND SIRÉN IT IS THE WORK OF BERNARDO DADDI, WHO IS ALSO REPRESENTED IN THE PLATT COLLECTION IN ENGLEWOOD AND THE JOHNSON COLLECTION IN PHILADELPHIA



IT IS POSSIBLE THAT JAN DE MABUSE MAY HAVE BEEN THE PAINTER OF THIS LITTLE PICTURE OF THE "VIRGIN AND CHILD WITH CHERUBS." THIS ATTRIBUTION HAS A SUPPORTER IN CHARLES DOWDESWELL, AND IT IS ALSO GIVEN TO HIM IN THE CATALOGUE. BESIDES ITS TENDERNESS AND CHARM, IT IS REMARKABLE FOR ITS GRACEFUL ARCHITECTURAL DETAIL



THE VIRGIN IS SHOWN WITH ST. ZENOBIUS, SANTA REPARATA AND THE TWO ST. JOHNS.
IT IS POSSIBLY BY NARDO DI CIONE OR BY A FOLLOWER OF GIOTTO AND THE GADDI



DR. BODE HAS EXPRESSED THE OPINION THAT THIS "CRUCIFIXION" IS BY SOME UNKNOWN PAINTER FROM COLOGNE WHO WAS A FOLLOWER OF ROGER VAN DER WEYDEN. THE CATALOGUE ATTRIBUTES THIS PAINTING TO JAN VAN EYCK

garbed groom whose garment is the only rich note in the picture, save the blue of the distant hills and the carmine that bands the pedestal on which the figure of Fame is standing.

The *tondo* showing the "Birth of John the Baptist" has an inscription dated April 25, 1428, but its painter and origin are not known. Berenson sees in it the tradition of Masolino and his more illustrious pupil, Masaccio, perhaps because of the narrative style in which it is conceived which came down to Masolino through Taddeo Gaddi and Pietro and Ambrogio Lorenzetti. Richard Offner has summed up its qualities so well that it is impossible not to quote him (*Art in America*, Vol. 8, 1919-20, p. 8): "The representation, while lingering within an earlier tradition, is full of bits

appropriated from the more progressive and fuller current of Florentine art. It is a little surprising to find, side by side with some of the heads and motifs and the Roman characters of the inscription so typical of the advancing fifteenth century, the trecento landscape hanging over a piece of trecento carpentry. Here certainly as nowhere else the two centuries maintain a balanced dominion. Not mature enough, or perchance too old to comprehend the intention of Masaccio and Ucello, the painter of this panel seems to have felt both and appropriated what he could from them. The ineradicable influence however is the oldest; that of Lorenzo Monaco and more especially that of his later works."

Another painting over which many critics have pondered is a "Crucifixion" which Mr. Bryan believed to

be by Mantegna. Berenson remarked on the occasion of his visit that it seemed to be by a very close follower of Mantegna's last phase. When he wrote of the collection in 1896 in the *Gazette des Beaux Arts* he said that the painter was probably some imitator of Mantegna, or of Bonsignori, perhaps Jacopo Mantagnana. Mantagnana was from Padua, where Mantegna painted before he went to Mantua and the court of the Gonzagas. He was born before 1450 and was a student of Bellini and Carpaccio; his work may be seen in the Gattamellata Chapel at the Santo of Padua. Bonsignori was born in Verona in 1455 and studied for some time under Mantegna but only after he had formed his own style. During his later period he became a sedulous imitator of Mantegna.

Dr. Bode would give this "Crucifixion" to Bramantino whose real name was Bartolomeo Suardi. William Rankin agrees with him (*The Scrip*, Vol. 2, 1906, p. 14). Bramantino earned his name by his association with Bramante. Dowdeswell says that the picture "is in all probability his (Mantegna's) work," while Einstein and Monod call it a studio picture, but an interesting one, "as if, indeed, one had filled in hit or miss the outlines of a vigorous sketch with mediocre and incoherent embellishment." It is like the "Calvary" by Mantegna in the Louvre.

A small diptych in the Historical Society catalogued as by Simone Memmi and presenting on the left the "Virgin and Child" and on the other the "Last Judgment" is one of the treasures of the collection. Berenson, Sirèn and Offner all agree that this diptych is by Bernardo Daddi, who was possibly a student of Giotto, and painted some of the frescoes in Santa Croce. Offner speaks of the fact that the heads of the saints in this "Last Judgment" are like those in the wings of

the Medici Chapel polyptych at Santa Croce. This panel has the austerity and sincerity which animate early Florentine art. The figure of the Christ, in a black robe, appears in the midst of a red glory, the background of the panel being gold.

The two angels at the top, blowing trumpets, are entirely blue, even the faces, of a richness that is like lapis-lazuli. The "Virgin and Child," like the large altar painting which was first described, has qualities which relate it both to the Florentine and Sienese schools; it has the deeper emotion and vigor that distinguish the art of Florence, as well as the charm and graciousness of Siena.

The "Crucifixion" attributed to Jan van Eyck has been pronounced by Dr. Bode as by some unknown painter from Cologne who was an imitator of Roger van der Weyden. His style, with his somewhat crude coloring, is akin to the Master of the Passion of Lyversberg, says Einstein. (*The Scrip*, Vol. 2, 1906.) At the left the kneeling donor's name is painted across his monk's frock, Frater Aurelius de Emael.

A little "Virgin and Child with Cherubs" given to Jan de Mabuse has an attribution which Dowdeswell says is "very probably correct." The perfection of detail in the beautiful Gothic throne is enlivened by two of the sculptural figures who come to life to swing censers over the Mother and Child which catch the light delightfully. The cherubs singing to the Child and the one offering a flower are very tender and lovable, their sincere efforts to amuse Him are typical of the humanizing spirit that was beginning to animate Gothic art.

At the head of our table of contents for this month is a panel, painted no doubt for a *cassone*, representing the "Triumph of Julius Caesar." Its attribution to Antonio Della is set aside by Berenson in favor of

(Continued on page 88)



DETAIL OF A QUATTROCENTO WORK IN WHICH THE TRECENTO STYLE HAS RETAINED ITS INFLUENCE



DONNA FRANCESCA CANDADO

Courtesy of Bachstiz Gallery

FRANCISCO JOSE DE GOYA

IN THIS VERY CHARACTERISTIC AND CHARMING PORTRAIT BY GOYA IS SEEN A COMBINATION OF GENTLE DIGNITY AND INFORMALITY WHICH IS NOT OFTEN FOUND IN SPANISH PORTRAITURE

THE FANS OF THE OLD ARISTOCRACY

BY ESTHER SINGLETON

THE NINETY-THREE FANS IN PERFECT ORIGINAL CONDITION WHICH ARE OWNED BY
DE WITT CLINTON COHEN COMPRISE THE FINEST COLLECTION EVER ASSEMBLED

VIEWED from every standpoint by which a collection of the first rank should be tested—from that of beauty, of rarity, of variety, of interest and of condition—the choicest collection of fans in the world is that of Mr. De Witt Clinton Cohen of New York. Each one of the ninety-three fans in this collection, gathered by Mr. Cohen from many sources during a period of many years, is a gem; and, in addition to its astounding beauty, each fan is the very best example of its particular *genre*.

Few collectors can say that every object they possess is in perfect condition, which would signify that all objects have been properly restored and repaired. Mr. Cohen's collection goes further: every fan is in "perfect original condition," which means in collector's parlance that it has never needed repair, and has consequently, in all probability, never been touched since it left the hands of its makers. This state is exceedingly rare.

The ninety-three pieces represent Chinese carved ivory fans, and carved tortoise-shell fans of the sixteenth and seventeenth centuries; filigree metal fans, beautifully enameled; and Italian, French, and Spanish painted fans of the eighteenth century. To have



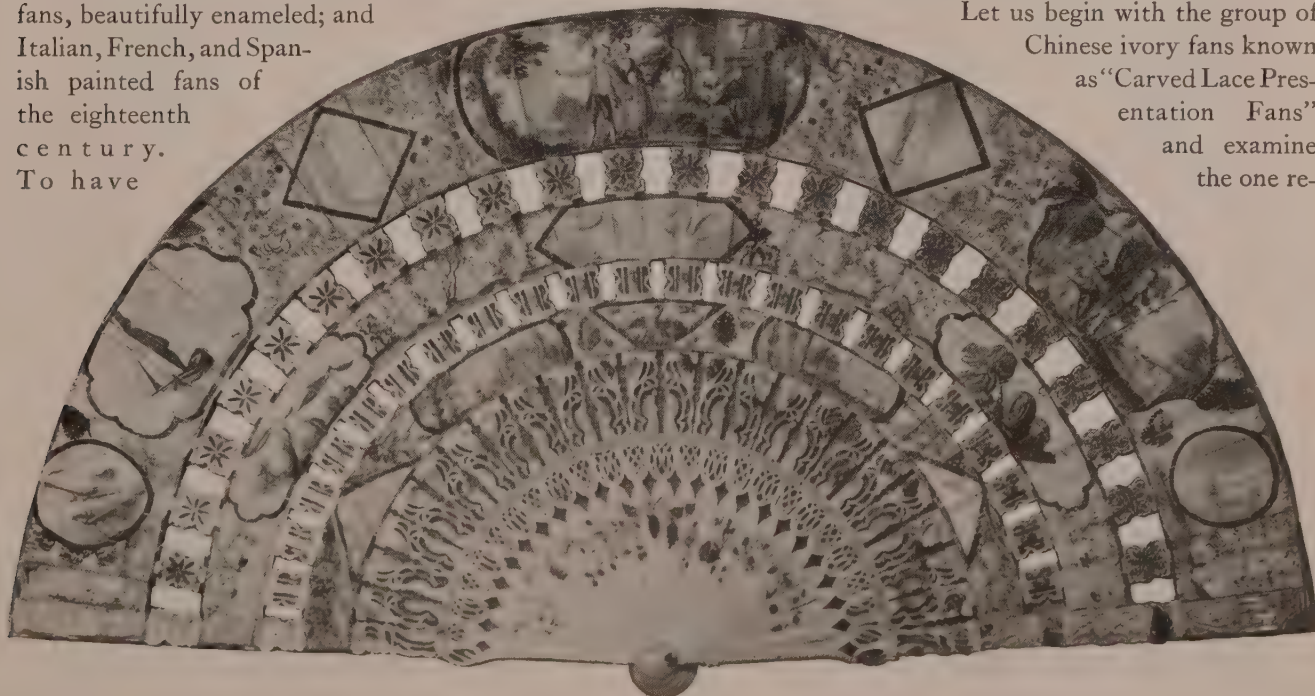
A RARE SEVENTEENTH CENTURY NEEDLE-POINT FAN CASE

Mr. Cohen bring from his cabinet one treasure after another and lay it before you on a table, handing you a magnifying glass so that every nuance of the delicate

painting, and every wonder of the exquisite carving may be revealed in all their beauty is a treat and an education. Seasoned collectors, experienced art critics, renowned European *antiquaires*, and experts on fans, have pronounced these pieces unrivaled in any museum or in any private collection.

The Cohen collection of fans may be called a gallery of miniature paintings and a collection of carved ivories. Where to start in describing these beautiful objects is, indeed, difficult. It is even more difficult while doing so to keep the pen under proper control: it wants to indulge in superlatives of ecstasy as the delicate colors and fairy-like carvings return to memory. Difficult, too, it has been to select from such a cabinet thirteen representative fans. So, in looking at the pieces that are illustrated on these pages, we should remember the eighty equally beautiful specimens that are lying in the velvet-lined drawers of the cabinet.

Let us begin with the group of Chinese ivory fans known as "Carved Lace Presentation Fans" and examine the one re-



A FRENCH CABRIOLET FAN OF THE EIGHTEENTH CENTURY WHICH IS UNUSUAL BECAUSE OF ITS THREE ROWS OF PAINTED STRIPS. PROBABLY THIS IS THE ONLY EXAMPLE OF ITS KIND EXTANT. THE IVORY STICKS ARE DELICATELY DECORATED



A FRENCH FAN OF CHICKEN-SKIN, WHICH WAS MADE IN THE EIGHTEENTH CENTURY. IT IS PAINTED IN SEVERAL SHADES OF GRAY, DELICATELY RELIEVED WITH ORANGE. THE STICKS ARE CARVED FROM MOTHER-OF-PEARL.



THIS SPANISH MASK FAN WAS MADE IN THE EIGHTEENTH CENTURY AND IS EXCEEDINGLY RARE. PARCHMENT IS USED INSTEAD OF SILK OR CHICKEN-SKIN, AND THE PICTURES PRESUMABLY TELL THE HISTORY OF THE FAN.

produced at the top of page 42, on the left, which is the most perfect and exquisite of its kind that is known. This piece was made at the Imperial Ivory Works in Peking in the seventeenth century. It is full size—ten and three-quarters inches—and the details of the workmanship can only be fully revealed with the aid of a magnifying glass. The pattern of birds and flowers, and the medallion carrying initials in the center, appear on a background technically called “lacing,” or lace-work. This lacing is composed of tiny vertical lines, and each

that it almost defies the camera. This fan was also made at the Imperial Ivory Works between 1690 and 1710.

In China, where elegance in taste is a matter of supreme importance, and where etiquette is almost an affair of religious significance, a choice fan has always been one of the most distinguished gifts that could be offered as a token of especial favor. Consequently, the person who received from the Chinese emperor an ivory fan, delicately and beautifully carved, knew that he had risen very high in the esteem of the monarch.



THIS FRENCH CABRIOLET FAN IS CONSIDERED UNUSUAL AND VALUABLE TO COLLECTORS BECAUSE THE STRIPS OF PAINTING AND THE PIERCED SPACES ARE ALL ONE SOLID PIECE OF VELLUM. THE STICKS ARE MADE OF IVORY

one of them the size of the very finest cambric needle.

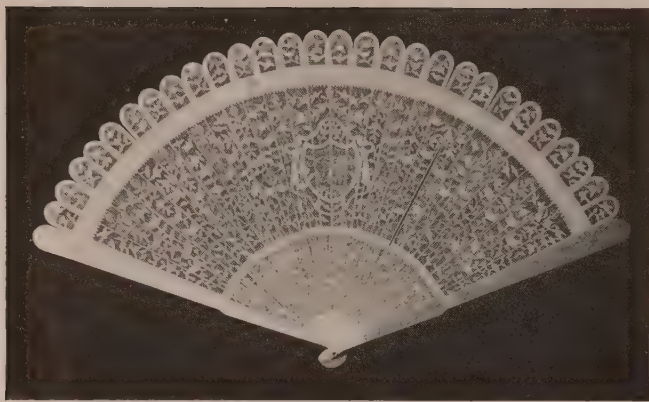
The sticks of this presentation fan are carved in the same way, the floral pattern standing out in relief from the delicate lines. The guards are also exquisitely treated. The fan appears as if it were carved upon a cobweb; and it is so light in weight that a puff of wind could easily blow it away. How human hands could produce such a fragile thing without an error, and from such a substance as ivory, is a marvel and a mystery—but then those hands were Chinese!

Our second example of the carved lace ivory fan is reproduced at the top of page 43, on the right, and represents the “Return of the Warriors.” It is a marvelous example, also full size—ten and three-quarters inches—and marks the highest point ever reached by ivory carvers. This fan is one of the three finest examples extant. The background, or “lacing,” is so delicate

Several European ministers and diplomats of the sixteenth and seventeenth centuries were honored with “Presentation Fans,” on which their initials were carved; and some of these large “Presentation Fans” are extant. According to latest research, there were never more than twenty-five of these fans made; and of these twenty-five, Mr. Cohen owns seven.

The majority of “Presentation Fans,” however, which are met with in collections, are of smaller size and were made by request of the sovereigns of England, who, in imitation of the Chinese emperors, desired to express royal favor and had the initials of the person to whom the fan was to be given carved to order. Of these, probably about fifty were made all-in-all. Mr. Cohen possesses a number of these.

The finest “Presentation Fans” were made between 1590 and 1640, by a family of expert carvers—three



AT THE LEFT IS A CARVED IVORY PRESENTATION FAN MADE IN PEKIN IN THE SEVENTEENTH CENTURY, AND THE MOST PERFECT EXAMPLE OF ITS KIND KNOWN. AT THE RIGHT IS A MARRIAGE FAN, BELONGING ORIGINALLY TO A PRINCESS

generations, of whom nothing is known after 1725—and at the Imperial Ivory Works founded at the end of the seventeenth century. The third generation of these carvers is supposed to have worked there.

The peculiarity of this Chinese carving, Mr. Cohen says, "is that the figures and designs are all carved from the top of the sticks downward, and the background or 'lacing' was the last thing to be carved. It is this very fine 'lacing' which distinguishes the carvers of the first two hundred years from the carvers of the last hundred years. This very delicate 'lacing' is a lost art. Many modern carvers in China and Japan are perfectly capable of producing equally fine figure carving; but it is certain that this wonderful 'lacing'—fine as the finest lace—can be done no longer.

"When you run your fingers over the whole fan you can appreciate the method of these ancient carvers. All the figures seem to stand out beyond the background, or 'lacing'; and you can realize in this way that the 'lacing' was carved last."

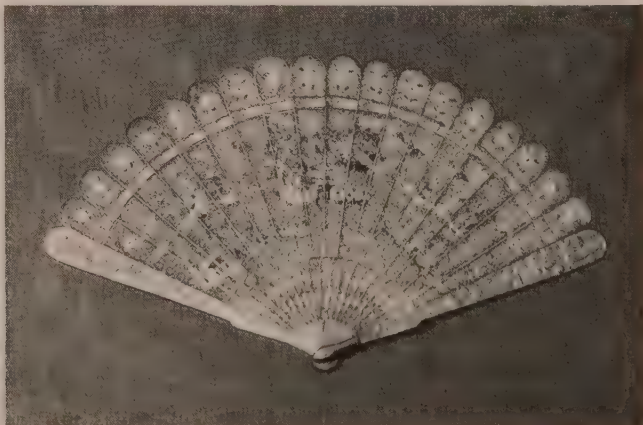
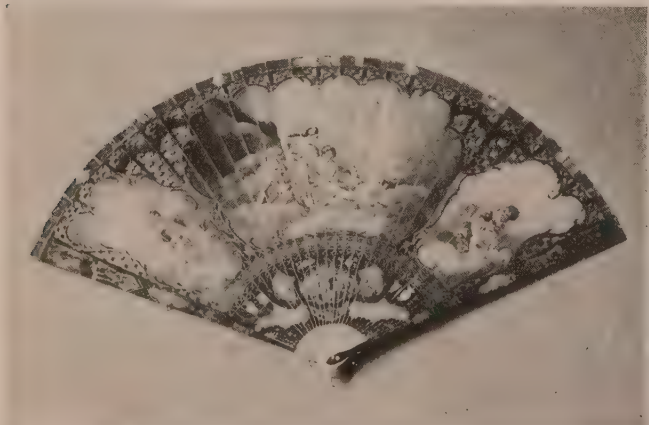
The third example is reproduced at the bottom of page 43. It is known as a "Carved Lace Tortoise-Shell Fan," and was also made in the seventeenth century at the Imperial Ivory Works in Peking. The pattern,

which is typically Chinese, also stands upon a background of carved lace-work, so extremely delicate that in order to photograph it an electric light had to be placed behind the fan. This piece is very rare and of unusual beauty.

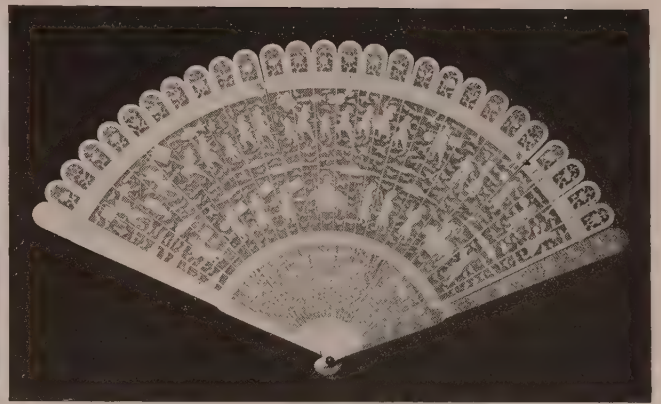
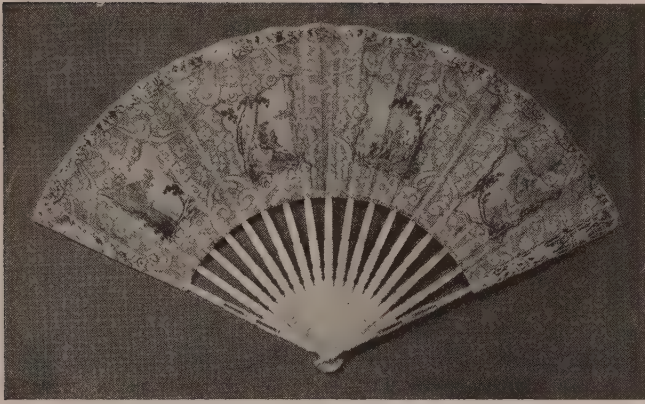
Mr. Cohen's Chinese fans also include one made of pure gold applied on ivory, and a "Silver Filigree Fan" of the seventeenth century, represented at the bottom of this page. This piece, a wonderful example of the highest type of filigree-work, has inserts of figures and landscapes made of blue-green transparent enamel, a very unique kind of work. The general effect is the iridescent gleam of a tropical beetle who has caught the changeable colors of his shining armor from the gorgeous flowers among which he dwells.

From ivory lace let us turn to a fan of real lace on carved ivory sticks, shown at the top of this page, on the right. This superb piece is French and of the eighteenth century. We hardly know which to admire most—the d'Argentan lace or the exquisite sticks with their little carved figures. What perfect balance, and aristocratic elegance! This ravishing piece was the "Marriage Fan" of a princess of the house of Orléans.

Let us now consider that exquisite class of eighteenth



BOUCHER PAINTED THE VERY RARE EIGHTEENTH CENTURY VERNIS MARTIN FAN WHICH IS SHOWN ABOVE, AT THE LEFT; AT THE RIGHT IS A CHINESE SILVER FILIGREE FAN, DATED IN THE SEVENTEENTH CENTURY, AND HAVING ENAMEL INSERTS



ABOVE, AT THE LEFT, IS A PIERCED PAPER FAN WITH MINIATURES PAINTED ON THE PAPER. AT THE RIGHT IS A CARVED LACE IVORY FAN REPRESENTING THE RETURN OF THE WARRIORS. IT WAS MADE IN PEKIN, BETWEEN 1690 AND 1710

century painted fans that could have been produced only in that gay, light-hearted age of alluring grace and dalliance, that era of *fêtes galantes*, and rose-embowered isles of Cytherea made familiar to us by Watteau, Lancret, Pater, De Troy, Boucher, Fragonard and Huet. Then the fan was the very weapon of coquetry. Indeed, the play of the fan was almost as important as the language of the eyes.

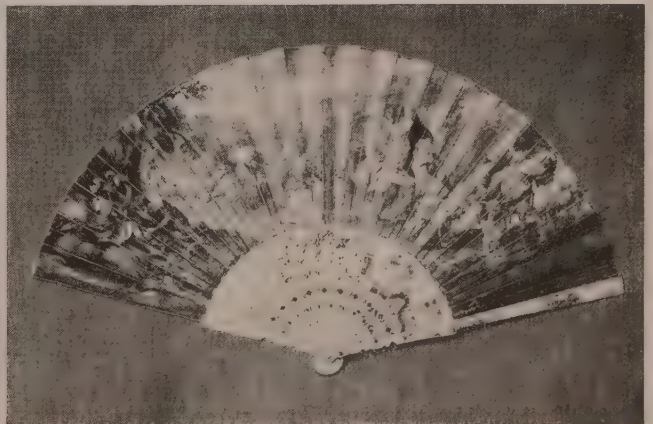
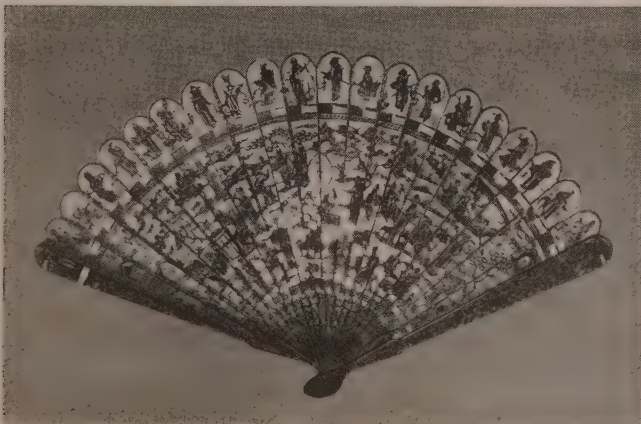
All these beautiful examples that have survived, painted on vellum or on that specially dressed kid called "chicken-skin," with their carved ivory or their mother-of-pearl sticks, have been held in the jeweled fingers of famous belles and beauties who possessed and practised all of the feminine arts and graces. There are many exquisite examples of these fans in Mr. Cohen's fine collection. Some of them are painted in the soft colors of dawn and sunset; some of them are painted in the tints of flower petals; and some of them are painted in the hues that can be likened to those upon the feathery wings of tropical butterflies. And these enchanting tints, mellowed through years, are accompanied by the rich cream of old ivory and the opalescent moonlight of mother-of-pearl.

At the bottom of page 42, on the left, there is repro-

duced a masterpiece, possibly the finest of all Vernis Martin fans extant. The mount consists of three panels separated by partially pierced sticks. These panels are painted with groups of playful loves and goddesses in that delicate cloudland of "vaporious blue" that floated from the palettes of Fragonard, and François Boucher. And it was Boucher, none other, so the greatest of the French experts say, who painted this fan, before he handed it to the Martins to varnish with brilliant, glowing lacquer.

The famous fan known as "The Reapers" or "The Harvesters" finds its home in Mr Cohen's collection, and is reproduced at the bottom of this page on the right. A glass is needed to reveal all the beauties of the Italian artist, who has blended rich colors and delicate tints in such fashion that you think instinctively of the harmonies of the woodwind in a symphony orchestra. This picture of the late seventeenth century is painted on "chicken-skin" and is supported on ivory sticks of Chinese carving, delicately inlaid with red lacquer. The guards are beautifully carved and the rivet that holds the sticks is jeweled.

Another painted chicken-skin fan is pictured on the following page. It is decorated with a ravishing wealth



THE CARVED LACE TORTOISE-SHELL FAN AT THE LEFT IS EXCEEDINGLY RARE. THE CHICKEN-SKIN FAN AT THE RIGHT IS DECORATED WITH AN ITALIAN PAINTING OF THE SEVENTEENTH CENTURY; THE STICKS ARE INLAID WITH RED LACQUER

and variety of color. The flowers and border are particularly lovely. The sticks are unusual. They are mother-of-pearl with silver inlays, and solid gold panels are appliquéd upon them. This French eighteenth century specimen is both sumptuous and distinguished.

A third fan of painted chicken-skin is mounted on mother-of-pearl sticks—very thin and very delicately carved—and is also French of the eighteenth century. It is reproduced at the top of page 40, and represents the gathering of the fruit. The picture is painted in delicate grays, with touches of orange suggested by the fruit in the foreground. All these subdued tones play into the iridescence of the mother-of-pearl sticks. This gem among gems suggests the grays of twilight, the orange-tinted clouds of sunset, and the pearly tone of the coming moonlight.

The painted cabriolet fan pictured on page 41 is unique because the two rows of painting and the intervening spaces are made from one piece of vellum. The painting on the strips is exquisite, and unusual in subject. The carved ivory sticks are of beautiful workmanship.

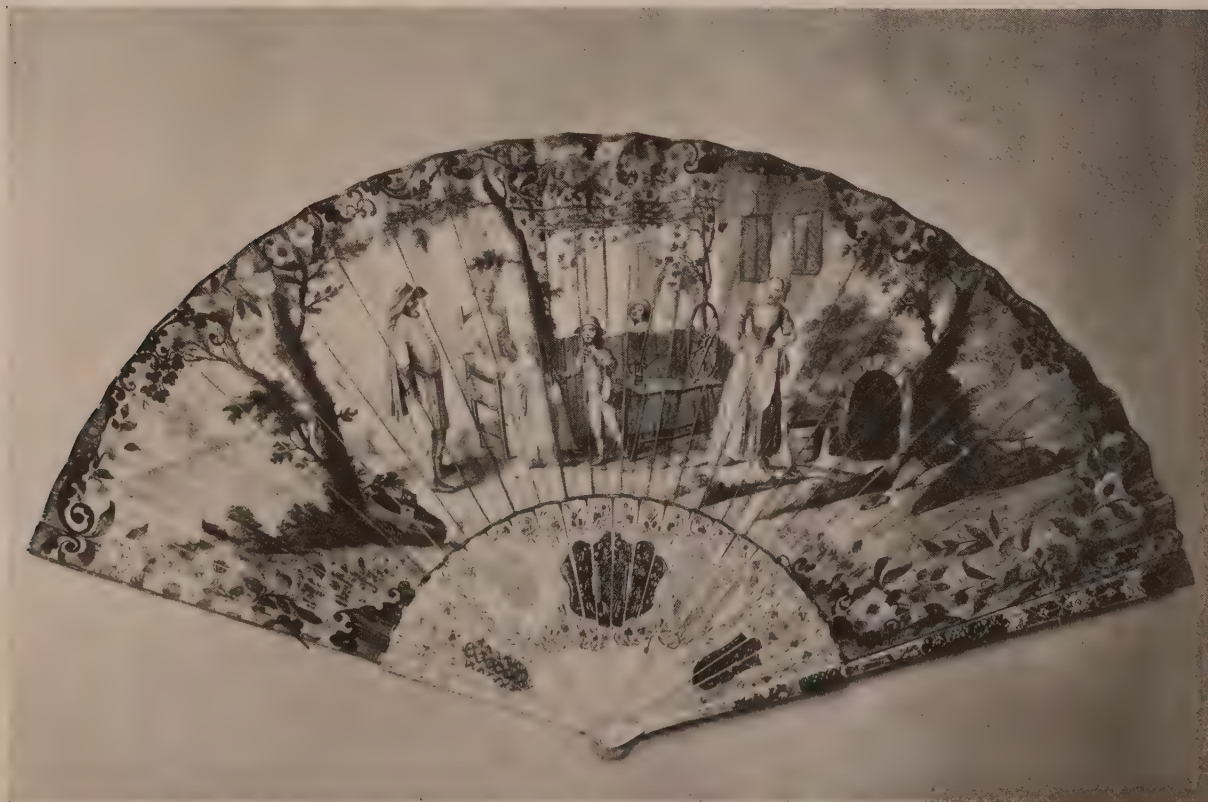
The painted cabriolet fan which spreads itself across the opening page of this article is truly extraordinary. Perhaps it is the only one known with three rows of painted strips instead of the usual two. The figure pictures, landscapes, marines, fruit, flowers are marvelous. The sticks and guards are finely painted.

And why was the name "cabriolet" given to a fan?

A light two-wheeled carriage, called *cabriolet*, was introduced in 1755 and became so much the fashion that everything else had to have its name. The new "cabriolet" fan had a mount divided into two parts with the intervening space usually perforated (*découpé*). At first, Parisian scenes were painted upon it, and fashionable persons driving a *cabriolet* comprised the design most often seen on these fans.

Cut paper was also a fashion of the period. *Découpé* work became a favorite pastime with the *élégantes*. The "Painted Pierced (*Découpé*) Paper Fan," with finely painted miniatures executed directly on the paper, is exquisite in texture. It is pictured at the top of page 43, on the left. The sticks are of plain ivory.

At the bottom of page 40 there is reproduced a very rare and somewhat intriguing Spanish mask fan, made in the late seventeenth century. The parchment is mounted on sticks of carved and decorated ivory. The painting is very colorful, and presumably pictures incidents from the real as well as the imaginary history of the fan. The middle section of the parchment was given over to a mask not merely for purposes of decoration, but to serve any senorita who desired temporarily to conceal her identity. Very often magnificent cases were made for these fans of long ago. One very rare example is pictured on the opening page of this article. It is of needle-point in a Chinese design of pagodas and willows, and dates back to the early seventeenth century.



THIS PAINTED CHICKEN-SKIN FRENCH FAN OF THE EIGHTEENTH CENTURY IS CONSIDERED A VERY RARE SPECIMEN ON ACCOUNT OF ITS COLOR AND THE STICKS OF MOTHER-OF-PEARL WITH SILVER INLAIS AND SOLID GOLD PANELS



All drawings courtesy of the Fearon Galleries

"THE FLUTE PLAYER" ILLUSTRATES CHARLES BARGUE'S DELICACY OF LINE AND SEARCH FOR PERFECTION

A GROUP OF DRAWINGS BY CHARLES BARGUE

Of Charles Bague it may be said with a certain note of pathos that his life is recorded only in his pictures. He lived in Paris (these are his only known dates) from 1867 to 1883; won medals as a lithographer in 1867 and 1868; was a pupil and devoted follower of Gerome with whom he had been engaged in the preparation of "A Course of Designs for Schools"; painted about twenty canvases between 1870 and 1883; and died, presumably, in the last-named year. In spite of the fact that his few paintings have always attracted extraordinary interest and admiration, and have brought high prices, no one has ever made the effort to investigate French official records as to further facts concerning his life, possibly because his work has not sufficient commercial value to warrant creating a Bague legend. Twelve of his paintings are in the United States: two in the Metropolitan Museum of Art; one in the Boston Museum; one in the Chicago Art Institute; one in the Cincinnati Museum; three in the Cornelius Vanderbilt collection; one in the C. K. G. Billings collection; and three, owned by a dealer, were recently exhibited in the Fearon Galleries in New York City. The group of his drawings presented here have hitherto been unknown in this country



SET DOWN IN BOLD STROKES OF HIS PENCIL, THIS STUDY OF A "TURKISH SOLDIER" IS A COMPLETE DOCUMENT ON THE METHOD AND PRACTICE OF CHARLES BARGUE. THE SKETCH WAS MADE FROM LIFE, AND SHOWS HIS PERFECTIONS IN NOTING THE HUMAN OUTLINE, AND THE PLAY OF MUSCLES



ALTHOUGH WOMEN OF THE MODE OF THIS WATER COLOR, "STUDY OF FEMALE FIGURES," ARE STRANGE TO BARGUE'S PAINTINGS, THE DRAWING HAS ITS DOUBLE APPEAL OF CHARM OF SUBJECT AND HANDLING OF THE MEDIUM, AND ITS ADDITIONAL REVELATION OF HIS INTEREST IN THE HUMAN FIGURE



IN THIS "MARKET SCENE" ONE MAY DISCOVER THE ARTIST'S UNCEASING EFFORT TO OBSERVE LIFE AND SET IT DOWN WITH FIDELITY, IN DETAIL WHERE NECESSARY AND IN BROAD EFFECT WHERE THAT WAS ESSENTIAL TO HIS PURPOSE



BARGUE'S ONE PORTRAIT REPRODUCED AT THE RIGHT, IS PROBABLY A LIKENESS OF HIS MASTER, GEROME. HIS MANNER IN THIS DRAWING IS MARKEDLY DIFFERENT FROM THAT IN THE "STUDY OF AN ORIENTAL," SHOWN AT THE LEFT



"GATHERING BRUSHWOOD" SHOWS HOW BARGUE OCCASIONALLY DEPARTED FROM THE GRAND TRADITION OF HIS MASTER, GEROME, TO INTEREST HIMSELF IN THE HUMBLE LIFE OF THE POOR OF PARIS

THE MODERN DISCUS THROWER

BY R. TAIT McKENZIE

THE DISCOBOLUS OF THE ATHENIAN SCULPTOR, MYRON, IS NO LONGER A GUIDE FOR ATHLETES WHO WOULD EXCEL IN THE CLASSIC SPORT OF DISCUS THROWING

WHEN the discus throw was revived at the first modern Olympic games in Athens in 1896, the athletes had little to guide them in their style except the statue of Myron which suffers from the limitation of all single statues in that it shows but one moment in the chain of movements that go to complete the action. How he stood before and what he did next gave rise to wide differences of opinion.

The athletes promptly began to experiment and discovered, as the early Greeks had doubtless done before them, that better results could be got by a circular movement rather than by one like underhand bowling that Myron's "Discobolus" suggests at first sight. They also discovered that by taking one or two turns with increasing speed, centrifugal force added many feet to the flight of the discus, now standardized at two kilos in weight.

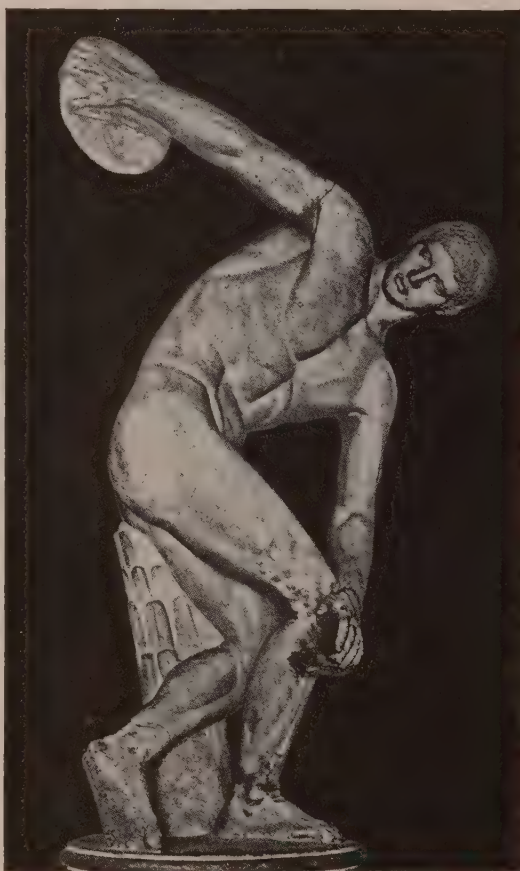
This was all very irritating to the archaeologists who, up to that time, had held a monopoly on all knowledge of classic sport. There was a great searching of scattered references to combat the growing heresy of style, and finally they came upon a passage from Philostratus, a trainer and journalist, who wrote in the first half of the third century.

This was rather late evidence to get, it is true, being a century or more after the "Discobolus" was modeled, but it was the best that could be found. Philostratus wrote: "The Balbis is small and sufficient for one man, marked off, except behind, and it supports the right leg, the front part of the body leaning forward while it takes the weight off the other leg which is to be swung forward and follow through with the right hand. The thrower is to bend his head to the right and stoop so as to catch a glimpse of his right side and to throw the discus with a rope-like pull, putting all the force of the right side into the throw." I fear Philostratus had Myron's figure in his mind, when he wrote this description, but there was

much discussion and argument over it, and the scholars finally evolved what was called "Hellenistic" or Greek style, and required that it always be thrown in this exact way on pain of disqualification.

A Balbis, or platform, was designed eighty centimeters long, seventy centimeters wide, fifteen centimeters

high behind, and five centimeters before. The thrower had to assume the pose of Myron's figure exactly and bowl the missile, the right foot being kept forward until the completion of the throw, when he was allowed to take one forward step with the left. Thus purity of style was to be vindicated. Futility could go no further, and the insurgents demanded free style competition. The judges disagreed on the interpretation of the style itself and on one occasion a Greek, defeated in this Hellenistic style by a Finnish athlete, went back to the Balbis, after the contest was over, and using the winner's style threw it farther than his competitor, claiming that the winning throw had not been fair. In subsequent Olympic games two competitions were allowed, one in Greek style, and one in free style, until finally the highly artificial "Hellenistic" style has gone the way of



A COPY, PRESERVED IN ROME, OF MYRON'S STATUE

all theories that are in conflict with common sense and efficiency. With the free style the same athlete can always throw from ten to twenty feet farther than by the more artificial method of the archaeologists.

As now thrown, the athlete must keep within a seven-foot circle marked on the ground. This probably corresponds to the Balbis of the Greeks, who marked the front and two side lines but no back line. The right-handed thrower takes the pose frequently shown on the Greek vases, swinging the discus forward and sometimes holding it high above his head with both hands. For this part of the throw every athlete has his own slight individual mannerism, but the principle is about the same.



THE MOST DISTINGUISHED WOMAN PAINTER IN THE UNITED STATES, VIOLET OAKLEY, PAYS THE COMPLIMENT OF HER INTEREST IN THE WRITER OF THIS ARTICLE THROUGH HER SPIRITED AND LIFELIKE SKETCH OF DR. TAIT MCKENZIE AT WORK ON HIS MODEL OF THE "DISCUS THROWER." A CANADIAN BY BIRTH, DR. MCKENZIE LONG HAS BEEN A RESIDENT OF OUR COUNTRY, FILLING THE CHAIR OF PROFESSOR AND DIRECTOR OF THE DEPARTMENT IN PHYSICAL EDUCATION OF THE UNIVERSITY OF PENNSYLVANIA. AS A SCULPTOR HE IS REPRESENTED IN THE MUSEUMS OF THE UNITED STATES, CANADA AND ENGLAND



THIS SIDE VIEW OF R. TAIT MCKENZIE'S "DISCUS THROWER" SHOWS THE TENSENESS OF THE CROUCHING ATHLETE WHO GRASPS THE DISCUS FIRMLY, FACE UP. THE LEFT FOOT IS IN A POSITION TO PUSH, RATHER THAN TO DRAG

Sometimes the left foot is advanced and then brought back as the discus is swung backward. In most cases, however, the right foot is forward all the time. He then swings the discus backward and across his back with the right hand, crouches, swings his left across his knees, and pauses.

This is the moment of the throw chosen by Myron for his statue. His head is always turned slightly to the left but he now jerks his head farther to the left, vigorously swings his left arm around with it, dragging the right with a circular swing, and delivers the discus in a direction about forty-five degrees to the left of the line marking the direction of the two feet. This is the standing throw, and some athletes, notably Loeb of Notre Dame, threw it in this way, attaining great distance by this means. Unquestionably this was the Greek method, because it is the most efficient, and the Greeks were great athletes. Moreover, it is not incompatible with the

statues and drawings of ancient athletes to which we have access.

The experience gained from hammer throwing has been taken to heart by most modern athletes, and instead of delivering it at the end of this spring they spring up, making a complete turn to the left and forward in the circle, their feet landing, left, right, left, both arms straight and almost at right angles to the body, the right dragging a little; the missile is "scaled" or released, face down, with the forward edge raised at a comparatively low angle and the same direction as without the turn, the discus leaving the tip of the first finger as its last point of contact. The movement is singularly graceful and beautiful, and "the wind up," as it is called, always recalls the pose of Myron's athlete, with several important differences.

The head in Myron's statue is turned backward, and doubtless gave rise to Herbert Spencer's remark that he

was about to fall on his nose. In any movement of throwing, the head should lead and show the direction of his throw. That is why it is so hard for the golfer to keep his eye on the ball. His instinct is to raise his head in the direction that he hopes the ball will go. The baseball player, the shot-putter, the javelin thrower, all do it, and so does the discus thrower.

Every afternoon during the summer, while modeling this figure, I spent half an hour or more in this exhilarating exercise on a flat Massachusetts beach, trying it with and without the turn, and found that in my case the addition of the turn added about fifteen per cent to the distance of the throw. My companion, a powerful athlete, found the difference between the standing and turning throw very slightly less, but it was still well marked, and I am convinced that the Greeks used a form very closely approximating this in the heyday of Greek athletic competition, and they never bowled it under arm.

The body should be much more bent and crouched than in Myron's statue. This is necessary to give the required thrust, like the release of a compressed spring, from the loins and thighs. The left foot should be in a position to push rather than to drag in the forward movement that follows. The up-raised arm crosses the back to assist in the spiral or spinning movement that is essential for a good throw. The discus can be held with face up, by a twist of the arm. We have authority for both ways in modern practice as well as in the records of antiquity. We also see the discus held face down although this method is not followed so often.

This figure of the modern Discobolus embodies these

facts that seem to be essential to the graceful and efficient practice of the art, and the lines, while differing radically from those of Myron's masterpiece, do arrange themselves in a logical and beautiful sculptured composition.

The front view shows well the spiral or circular movement that is about to take place when the arms swing and the body follows the lead of the turning head. The side view shows the tense crouching torso, the firmly placed left foot, and the bent knee, with the discus firmly grasped, face up. In an instant the coiled spring will be released, the left arm will swing violently across to the left, the body will follow, as it rises, dragging the right arm with it, the hand will turn until the discus is face down. The left foot will push, and at the proper moment both feet will leave the ground, the body will spin in the air, to the left, the arms like the governors on an engine, the feet come down during the spin, left, right, left, and the discus will scale off the tips of the fingers—leaving the tip of the first finger last—and rise gracefully like a low-flying airplane.

The version of Myron's Discobolus reproduced on this page, above the two views of the modern discus thrower, is said to be wrongly restored. The position of the head in the original statue, according to records and to all other copies of it, is looking backward. It is interesting to note, in this copy and in the one reproduced on the opening page of this article, the entire ab-

sence in the facial expression of any hint of the severe muscular strain experienced by the athlete in the violent twisting movement of his torso that brings every muscle into play. This very coldness, however, is one of the characteristics of all early Greek sculpture.



A VERSION OF THE DISCOBOLUS, WRONGLY RESTORED



REAR AND FRONT VIEWS OF DR. MCKENZIE'S MODERN DISCOBOLUS

PORTRAIT OF A MAN BY LUCAS CRANACH

BY JULIAN GARNER

WHILE THE SUBJECT OF THIS PAINTING HAS NOT BEEN IDENTIFIED, IT IS REASONABLE TO SUPPOSE THAT HE IS OF THE WETTINS OF SAXONY

THE "Portrait of a Man" by Lucas Cranach, which was shown in New York during the past season, may be placed among the best of his many portraits. It is on an equality with those of Luther and Melancthon, who were the painter's friends, and of those of the family of the Electors of Saxony, of whom three were his patrons. After comparing this portrait, painted in 1532, with that of John Frederick I as a bridegroom, at Weimar, which was done in 1526, it seems impossible not to advance the claim that the present subject must have been of the same family, and it is not unreasonable to suggest that it may be John Frederick himself. If so, it was painted in the first year of his Electorship, as his father, John the Constant, died in 1532. The mouth is thinner and firmer in this than in the bridegroom portrait, and the modeling around the eyes is different, but these are changes that six years would be sufficient to effect. The nose, however, is so like as to be identical, and the shape of the ear and the peculiar corners of the eyes. The beard in the earlier picture is worn differently, being shorter and not brushed into the extreme horizontal lines of the present portrait. Another similarity is to be seen in the hands, which are rather square and plump. They are like John Frederick's hands, and also like those of John the Constant, as well as Frederick the Wise, the first patron of Cranach, who died in 1525. Cranach was quite appreciative of the character of hands as his other portraits show. The long, sensitive fingers of Dr. Christoph Scheurl and Dr. Johann Stephanus Reuss prove that Cranach did not simply have a formula for painting hands, and the likeness between the hands of the unknown subject of the present painting and the family hands of the princely family seems further to establish his kinship with the reigning house.

The signature and date may be seen on the blue background just over the right shoulder of the figure; the date, 1532, is above the winged snake with which Cranach signed his pictures after 1508. This signature was given to the artist by Frederick the Wise, who was his first patron.

Lucas Cranach was born in Cranach (sometimes spelled Kranach or Cronach) in Franconia in 1472 and had the family name of Sunder. As was the custom of the time he took the name of his birthplace. Very little is known of his early life and training, but in 1504 his name appears on the records as having received a salary of fifty gulden for a half year's work as court painter.

He was burgomaster of Wittenberg in 1537 and 1540 and received various privileges from the brothers Frederick and John. He seems to have been deeply attached to the son of the latter, John Frederick, the unfortunate prince who was defeated by Charles V at Mühlberg in 1547 and forced to sign the capitulation of Wittenberg. By this act he was compelled to give up the Electorate to the younger branch of his own house, represented by Maurice, who had sided with the Emperor. Cranach had painted the portrait of Charles when the latter was a boy, and remembering the fact he sent for Cranach to visit him at his camp at Pistritz. Cranach obeyed the summons and begged on his knees for kind treatment for his "dear prince." In 1552 Cranach visited the Elector in his captivity at Augsburg and a little later returned with him when he was given his freedom. A year later Cranach died at Weimar.

That Cranach painted many portraits of his patrons is evident in the fact that on one day in 1533 he received payment for sixty pairs of portraits of the brothers Frederick and John. These two are also to be seen on the wings of an altar piece at Weimar, and there are a dozen likenesses of John that bear the date 1532. The Electors of Saxony were of the house of Wettin, the family that for many centuries has played an important role in European history. The first Elector was Frederick, Margrave of Meissen, who received the electorate of Saxony from the Emperor Sigismund. Of his grandsons, the elder, Ernest, founded the house of which John Frederick was the last Elector; the younger, Albert, founded the junior or Albertine branch which obtained the Electorate after the Mühlberg disaster. John Frederick, though losing the Electorate, retained for his sons the duchies of Saxe-Coburg, Saxe-Gotha, Saxe-Weimar, Saxe-Altenburg and Saxe-Meiningen. It is interesting to remember that it was through the marriage of Queen Victoria with Albert, son of the son of the Duke of Saxe-Coburg-Gotha, that the house of Wettin has its present representatives on the throne of England.

Max Friedlander has endorsed a photograph of this painting with the following: "The portrait reproduced on the other side of this photograph is a characteristic, beautiful, well-preserved and genuinely signed work by the older Lucas Cranach." It comes from the collection of George Hirth of Munich and was exhibited in Berlin by the Kaiser Friedrich Museum Verein last year, its number in the catalogue being eighty-five.



PORTRAIT OF A MAN

Courtesy of Paul Bollenweiser

LUCAS CRANACH

THE PORTRAIT SHOWN ABOVE, ONE OF THE FINEST WORKS OF THIS GERMAN ARTIST, IS PROBABLY THE LIKENESS OF JOHN FREDERICK I, ELECTOR OF SAXONY. THE PICTURE WAS PAINTED IN 1532



Courtesy of the Detroit Institute of Arts

IN "A LANDSCAPE WITH A BRIDGE" GAINSBOROUGH DEPARTED FROM HIS TRADITION, AND SUGGESTED CHINESE ART

THE ENGLISH SCHOOL: MIRROR OF ITS TIME

BY FRANK E. WASHBURN FREUND

THE ORIGIN OF THIS SCHOOL OF PAINTING, WITH ITS RISE TO COMPLETE EXPRESSION, AND ITS DECLINE, WAS SHOWN RECENTLY IN AN EXHIBITION FROM AMERICAN COLLECTIONS

HITHERTO the pictures of the great English painters of the eighteenth century have been regarded, almost exclusively, as intimate or splendid pieces of decoration, doing homage to a special type of beauty which is still able to fascinate the spectator with its aristocratic elegance. That accounts for the extraordinary demand for these paintings, which seems to increase rather than diminish with the years, the outward proof being the ever-rising prices paid for fine works of this school.

Regarded in this light, these pictures yield up only a part of their treasures to the spectator; he must dig deeper than that if he wishes to find their secret and

manifold aspects, and recognize them as *documents humains*. Of course, for such a task, a large and carefully chosen collection of works of the finest quality must be available for study, in order to discover, through comparison, the similarities and differences and the development from one to another. But such study is not easy of accomplishment, even in the greatest public collection in the home of the school itself, the National Gallery in London, because the paintings hanging there are incapable of giving an adequate impression of the importance either of the school or its principal exponents.

It was therefore to be hailed as a real event when Dr. W. R. Valentiner, Director of the Detroit Institute of



Courtesy of Duveen Brothers

ALMOST AT THE END OF HIS LIFE, AND WHEN HE HAD DEVELOPED HIS STRIVING TOWARD LIGHT TO ITS FULLEST EXPRESSION, SIR JOSHUA REYNOLDS PAINTED THIS PORTRAIT OF THERESA PARKER, A REALLY EXQUISITE WORK

Arts, arranged, in January of this year, an exhibition of the English school of painting, the property of American collectors and dealers, which gave striking proof of the wonderful art treasures possessed by America. About fifty of the most important works had been brought together, especially works by the two groups of the great masters of the school—the elder trio, Reynolds, Gainsborough, and Romney; and the younger, Raeburn,

Hoppner, and Lawrence. With this array of masterpieces to study, the development could be followed from the moment when it had reached its highest point, through its descent, to its end. In this way the general importance of this school and the personalities of its chief leaders came out very clearly. And only when this clarity has been attained is it possible to appreciate the school at its proper value. Otherwise one is likely, ac-



Courtesy of the Detroit Institute of Arts

JOHN HOPPNER, WHO PAINTED THIS PORTRAIT OF MISS BERESFORD, WAS AT HIS BEST IN REPRODUCING THE LIKENESS OF PRETTY WOMEN. HIS PURSUIT OF SURFACE ELEGANCE, HOWEVER, WAS THE WEAKNESS IN HIS ART

according to personal taste, either to enjoy its works for their beauty or reject them as a merely superficial society art of decorative charm.

Like every other school this one is also a faithful picture of its time and its country, although its products have been moulded and stamped by the strongly differing personalities of the various artists. What work, whether in art or any other mental occupation, can fail

to show the impress of its times or environment, be it through acceptance or rejection, agreement or disagreement? All are reflected in it as in a mirror, and from it we can catch, even better than from a book, the *Zeitgeist*, that elusive will o' the wisp which so many historians try in vain to grasp since it can only be captured by sympathy.

The Detroit exhibition was thought out with a com-



Courtesy of the Detroit Institute of Arts

THE TWO PORTRAITS REPRODUCED ABOVE ARE SUPERB EXAMPLES OF THE WORK OF GEORGE ROMNEY. THAT ON THE LEFT IS THE LIKENESS OF RICHARD BRINSLEY SHERIDAN, AND THAT ON THE RIGHT OF BARBARA, THE MARCHIONESS OF DONEGAL

plete understanding of this idea and intentionally arranged so as to illustrate the point. As introductory note, so to speak, there was hung in the place of honor a wonderful "Portrait of Sir Robert Rich, Second Earl of Warwick," by Van Dyck, recently bought by Mr. Jules S. Bache of New York. With this portrait, Van Dyck, the spiritual father of the English school as it developed after him, presided over the illustrious assembly. Perhaps just because he was a foreigner, but one who was ever open to new influences, he had grasped the English spirit as scarcely anyone else had done, and had added to it just that particular touch which distinguished the English character of the eighteenth century, the perfect poise of the man of the world as contrasted with mere provincialism.

The eighteenth century was one of remarkable currents which took on different colors in the different

countries. When speaking in terms of art, this century is generally called the Rococo period, but in using this term one is inclined to think almost too exclusively of the light, even frivolous spirit of the French Rococo, as expressed in the sensuous, vibrating grace of Fragonard's paintings. But the chief characteristic of the Rococo was a quickening of the spirit in all countries, the breaking of the chains of the different conventions. In fact, in spite of its outward glitter, it was really the forerunner, the annunciation, of the Revolution.

The English Rococo received its particular color from the inherited English character. The senses played a much less important role in it; no ecstasy, no rapture pervades it. All the greater, therefore, was the role that fell to sentiment, which sometimes weakened into sentimentality (that particular attribute of the Anglo-Saxon) while, on the other hand, an intellect inclined to mate-



Courtesy of the Detroit Institute of Arts

REPRODUCED ABOVE ARE THOMAS GAINSBOROUGH'S PORTRAITS OF THE CHILDREN OF MRS. GODDARD, AND VAN DYCK'S PORTRAIT OF THE EARL OF WARWICK. BOTH CANVASES HAVE THE CHARACTERISTIC ELEGANCE OF THE ENGLISH SCHOOL

rialism reigned supreme. But nothing in this world runs in a straight line, and out of external strife and struggle come new currents; from new currents comes new life. Thus these opposite streams in English painting led it into certain channels, and each master, according to his individuality, became the leader of one or other of these currents, strengthening it with the weight of his own personality as is the case in the world of artistic creation, giving where he had at first received.

Let us begin with Reynolds, the man whom Gainsborough almost damned because of his versatility. He is the true type of his times, but moulded in grand lines; impelled by inner unrest, yet outwardly always the *grand seigneur*; always experimenting, yet proudly self-confident in his knowledge because he believed in the absolute dominance of the intellect; portraitist, at the same time, of learned scholars with their hard, matter-

of-fact faces, and of the most charming children. This man was as devoted an admirer of the Venetians as of Rembrandt, and worshipped, at least theoretically, the Bolognese and their rules of composition. But he did not resemble, for example, the German painter Rafael Mengs, who dared in cold, academic blood, to mix the different styles and only succeeded in bringing forth a lifeless mechanism. To Reynolds every new piece of work meant a new attack, a new battle, and with it a new solution out of his own full-blooded nature. And when he had reached those years which, for the artist too may be called the "dangerous age," because they show whether he has something of his own in him to express, then he brought forth still a new style entirely his own, having nothing more to do with outside influences or even with the currents of the times; a style that might be called "timeless," and which emanated from his own nature as,



Courtesy of the Detroit Institute of Arts

THE STRANGE, ALMOST VIOLENT, IMAGINATION DISPLAYED BY JOSEPH MALLORD WILLIAM TURNER IN "THE DELUGE" MAY BE TAKEN AS AN EXTREME COMMENTARY ON WHAT BEFELL BRITISH ART AS THIS SCHOOL ENTERED ITS FINAL STAGES

in accord and discord, it had developed. A really exquisite work, delicious in its dewy freshness, belongs to this last period of his activity—the portrait of Theresa Parker, owned by Sir Joseph Duveen.

Very different again was the last work of Gainsborough, who was Reynolds' rival. This painting which, unfortunately, was never finished, is the property of Mr. Colin Agnew, and was also to be seen at Detroit. It is an almost ethereal work, born of an art freed from all material fetters. The art of Gainsborough, most genuine of England's Rococo painters, shows the spirit of Rococo in the sphere of feeling; it floats, it vibrates with soft, tender, sensitive colors; it is an emanation. When he

loves his figures, he makes them almost melt into the surrounding landscape, makes them look like flowers moving in it. He loves landscapes above all and, in the one reproduced here—a marvelous vision in silvery-blue tones which had no equal in the whole Detroit Exhibition—one has the feeling that no other landscape, or landscapist whose teaching he may have at one time followed, existed for Gainsborough. It is strange to note that here, where he is entirely himself, he unconsciously approaches in construction and spacial conception the greatest landscapes of all times and countries, the work of the early Chinese. No more artificial "balance," with

(Continued on page 90)

THE SPANISH NOTE IN SCULPTURE

BY A. PHILIP McMAHON

ALL SCULPTURE OF SPAIN REFLECTS THE CHARACTER OF HER PEOPLE—
STRAIGHT-FORWARDNESS, INDEPENDENCE, SINCERITY, SELF-SUFFICIENCY

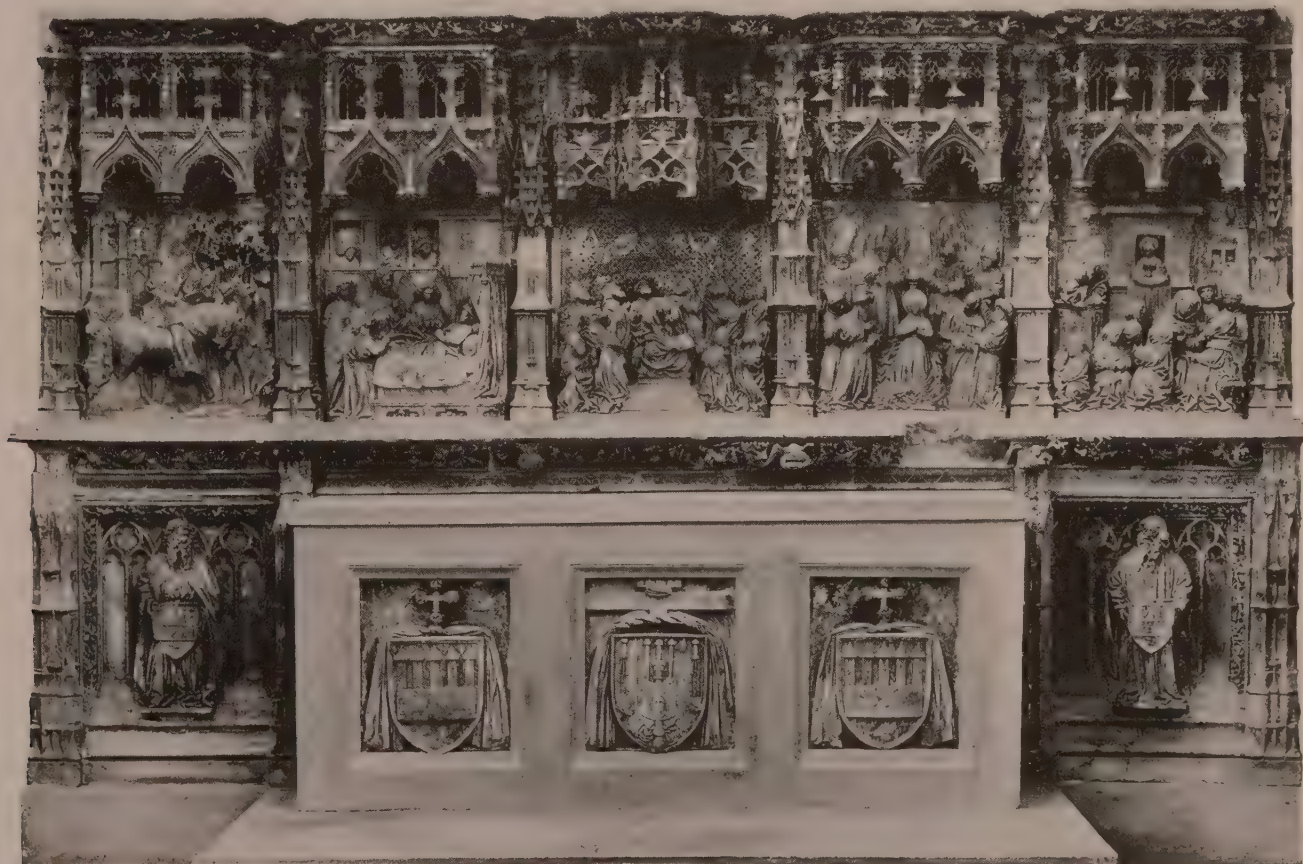
ONE of the most significant aspects of the current interest in things Spanish is a growing appreciation of the Peninsula's importance in sculpture. It is among the few fields in European art that have not been thoroughly examined, and its richness is responsible for some surprising harvests, amply repaying those scholars and critics who have cultivated it. The importance of Spanish painting, particularly in the Golden Age, has long been realized, but according to Professor C. R. Post, the leading American authority on sculpture, "one of the pleasantest tasks of the modern critic is to restore Spain to her proper exalted position in the history of sculpture." Speaking of the sculptural tradition of Spain in comparison with Spanish painting, he further asserts that "taken as a whole, for uniform excellence in contrast to the few isolated great names in painting, it may well be judged more important."

What are, then, the outstanding characteristics of Spanish sculpture? What qualities does it generally show

which are either unimportant in sculpture elsewhere or are given a special emphasis in Spain?

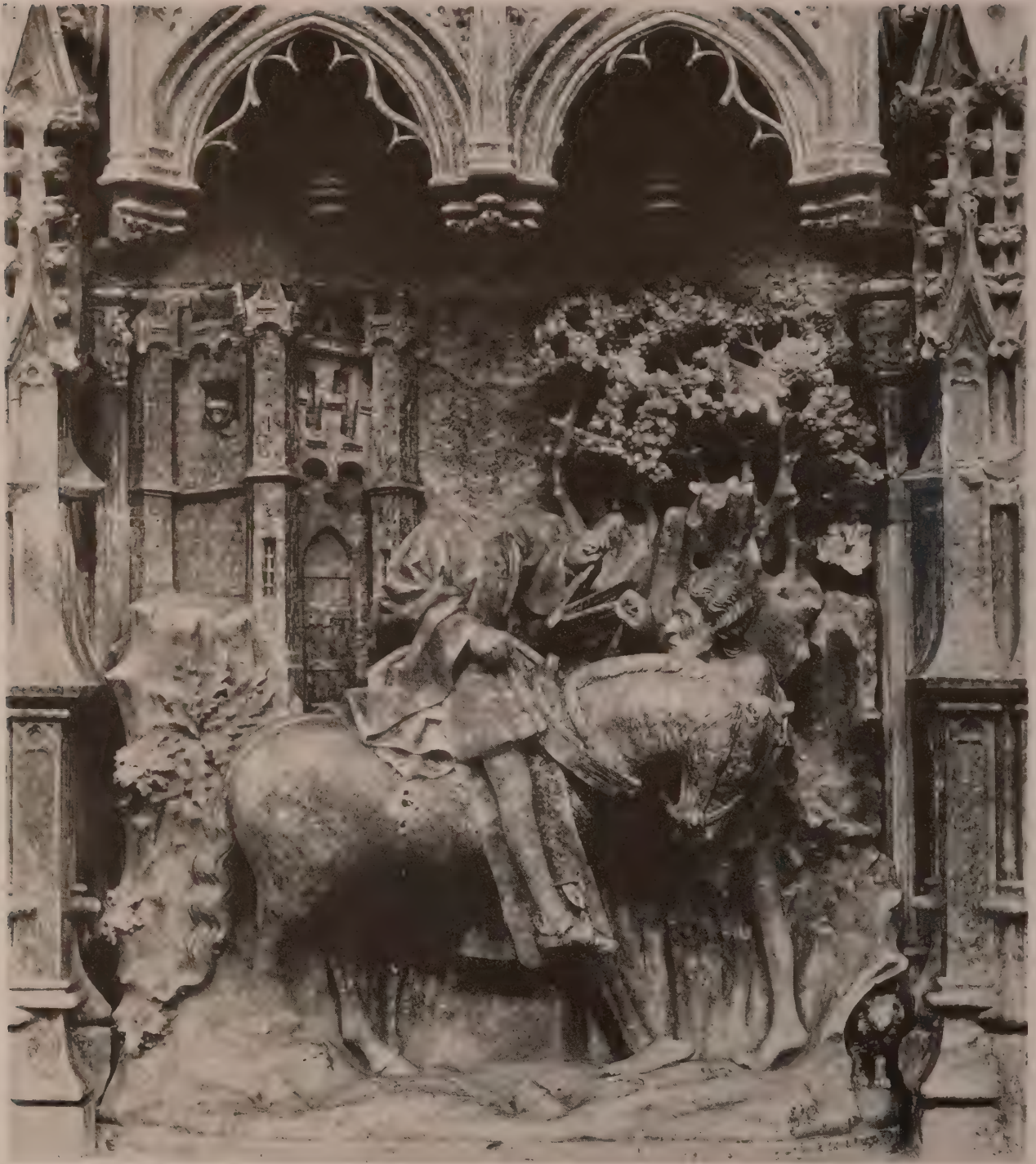
For the most part the distinguishing Iberian traits in sculpture can be illustrated by examples in the Metropolitan Museum of Art. The Hispanic Society of America possesses a series of polychrome Madonnas carved in wood which greatly contributes to an understanding of the subject. But nowhere in this country is there a representative collection of late Renaissance and Baroque Spanish sculpture. The nearest place that such work can be extensively studied is in Mexico, where the school's colonial development can still be seen in many of the churches.

A characteristic of Spanish sculpture to which German scholars have drawn attention, comparing it in this respect with the situation in Teutonic lands, is Spain's receptiveness to foreign influences. Romanesque architecture and sculpture, intimately related in Spain as elsewhere, first illustrate the Spanish tendency to absorb



All photographs courtesy of the Metropolitan Museum of Art

FIFTEENTH CENTURY ALABASTER REREDOS FOR THE PALACE OF THE ARCHBISHOP OF ZARAGOZA, PRODUCED BY THE SCHOOL OF PERE JOHAN DE VALLFOGONA, ORIGINALLY PAINTED AND GILDED. A PRECURSOR OF IMMENSE BAROQUE RETABLOS



ST. MARTIN DIVIDING HIS CLOAK TO CLOTHE A BEGGAR, AN EPISODE DEPICTED ON THE ALABASTER REREDOS OF THE PIER-PONT MORGAN WING OF THE METROPOLITAN MUSEUM. IT IS INFLUENCED BY NORTHERN GOTHIC IN ITS LUXURIOUS DETAIL

and transmute foreign influences. In view of the most recent architectural developments in America, developments which show a striking sympathy with the principles of Romanesque design, it may easily result that Spanish Romanesque sculpture will share in the general enthusiasm for the architecture of that period. The Spanish receptiveness to foreign inspiration is evinced in the fact that some of the greatest monuments of this period in Spain are the work of sculptors from Toulouse.

French sculptors, attracted by the fame of the great shrine of Santiago de Campostela and the opportunities for work there, penetrated northwest Spain and their style dominated that region for centuries.

During the Romanesque period sculptors were reluctant to carve figures in the round, or were, perhaps, inhibited by the strenuous conditions of contemporary life from attempting work which could easily be destroyed. At any rate, artists were largely dependent throughout



ST. THECLA AMID THE FLAMES, AN EPISODE FROM THE LIFE OF A SAINT POPULAR IN EASTERN SPAIN. THIS PANEL AND THE ONE OPPOSITE FORM TWO OF THE TIERS OF LIFE-SIZED FIGURES FROM THE REREDOS PICTURED ON PAGE 63

Europe upon productions of the Christian East in the minor arts. The influence of ivory prototypes is seen clearly. But one of the great merits of sculpture of this date, a quality which subsequent art has been prone to neglect, is its conception on architectural lines. The figures and reliefs are nearly always carved from the rough stone, placed in position during the erection of the building so that monumental mass governs the sculptural expression. The resultant arrangement of drapery

and the distortion of the human figure are most interesting, the absence of realistic preoccupations being especially noticeable, and holding an example as well as a warning for modern expressionist sculpture.

Such foreign influence may be seen in various specimens of Romanesque sculpture in the Metropolitan Museum of Art. In that collection are several capitals of engaged columns possibly French, but more probably Spanish, dating from the eleventh or the beginning of

the twelfth centuries. The satyr depicted on one of them is an interesting motif of foreign origin. In the same collection is to be seen a group of sculptures from the portal of a church dedicated to St. Vincent, at Frias, near Burgos. This work dates from the early thirteenth century and illustrates French derivation, with reminiscences of the late classical period.

Even more interesting is a limestone relief assigned to the end of the twelfth century, proceeding from the Church of St. Leonard, Zamora, Spain, a city in which there are many notable monuments of Romanesque art. Christ, symbolized as the Lion of the Tribe of Judah is trampling upon Satan, the serpent, a symbol of evil and oppression. Above, among other figures, can be seen that of St. Leonard, the protector of prisoners, setting two chained captives at liberty. In an age when the Crusades were to the rest of Europe a great foreign adventure, the struggle with the infidel was just a daily experience in Spain, so that this monument had a direct and personal meaning for many of those who first beheld it.

Equally interesting are several processional crosses in the Morgan collection in the Metropolitan Museum, also dating from the Romanesque period. The most important one is assigned to the twelfth century, and is of silver gilt on a wooden core. It bears the name of the maker in Latin, and came from the church of San Salvador, Fuentes, in the province of Asturias. The low hesitating relief, a sincerity united with lack of technical resource, that characterized the maker of this cross, and the incorporation of elements originally from Eastern sources, indicate the dependence of Spanish Romanesque as well as of all European Romanesque on an inspiration primarily exotic in nature. But it was so thoroughly assimilated in

the Peninsula that it persisted in some parts of Spain through centuries that were distinguished by the Gothic style elsewhere.

This Spanish straightforwardness, a sincerity at times awkward, a self-sufficiency even when employing motifs of foreign origin, so frequent in its Romanesque art, is in many ways typical of all genuine Spanish sculpture. Art as an end in itself was never even dreamed of, and the dominating note in Spanish sculpture is, therefore, its reflection of the Spaniard's national character. A dogged independence, a determination to impose his convictions on other races, no matter what the cost, is to be seen in these primitive relics of distant centuries, ages when Spain was dependent on foreign lands for the rudimentary hints of what and how to carve.

Sometimes Spanish resistance to change led artists, or rather their patrons, to what subsequent ages have deemed a lack of taste. This is most definitely manifested in the strange medley of elements from periods and styles opposed in technique and ideals that are sometimes found in Spain, as for example, in the bodily intrusion of late Renaissance structures into the fabric of the Alhambra and the great mosque at Cordoba. Opinion may differ regarding this charge, but the older disapprobation of polychrome sculpture has



DETAIL FROM THE CHURCH OF ST. LEONARD, ZAMORA

largely disappeared. Whether or not primarily derived from classical models, the fact remains that the tradition of colored sculpture, particularly in wood, has been persistent throughout the history of Spanish sculpture and may be accepted as its distinguishing technical trait. We are, of course, not now in a position to judge with precision, but there seems to be sound basis for believing that the color of Romanesque and Gothic polychrome sculpture in Spain was generally subdued in tone and

conventional in scheme. In contrast to later Gothic and Renaissance work, gold was used in great moderation, in still more marked contrast to Baroque sculpture where gold was lavishly employed.

Traces of the original coloring are to be observed on the stone carving from Zamora and on an alabaster statuette of St. Michael, the latter assigned to the fifteenth century. In Gallery C22 of the Metropolitan Museum, there is also a representative example of the wooden sculpture of the Spanish Renaissance, polychrome and gilded, the subject being the favorite theme of the "Mater Dolorosa." In the Hispanic Society's collection will be found numerous examples dating from the thirteenth and succeeding centuries. It is probable that even the Metropolitan's great Gothic reredos in the style of Johan de Vallfogona, so fascinating in its translucent alabaster, was formerly painted and gilded. During the seventeenth century, when Spanish painting was at its greatest, the foremost artists were employed in the painting of sculptured figures, and this continuous contact between two arts may help to account for the solidity of drawing and the general realistic tendencies of Spanish painting.

Realism, sometimes degenerating into crass naturalism, is indeed one of the constant esthetic qualities of Spanish sculpture, at least since the Gothic period. This quality is apparent even in such monuments as the great Pórtico de la Gloria of Santiago de Compostela, where the differences between it and productions of the school of Chartres, from which it derives, are in the direction of realism. Later, during the fifteenth and sixteenth centuries—that is, until the dissemination of Renaissance ideas



TWELFTH CENTURY PROCESSIONAL CROSS FROM ASTURIAS

in the Peninsula—France was supplanted by Flemish and Burgundian inspiration, but these sources contributed still more definitely to the realistic prejudices of Spain. In a sense, indeed, sculpture may be said to be more congenial to the Spanish temperament for this very reason, because it is more directly related to tangible reality and seems to rely less than painting upon the illusion created by the artist.

One of the special developments of sculpture during the fifteenth century was concerned with the retablo or magnified reredos behind the church altar. This proved extremely popular for centuries, and while wood was usually the material used, in the eastern part of Spain it was alabaster, as in the splendid example reproduced with this article. While the treatment was characterized by a refined naturalism, there are also certain picturesque notes primarily Flemish in type, together with traces of conventional design, that suggest the hand of an oriental craftsman.

The great bulk of Spanish sculpture, as seen in that country and private collections, is late Renaissance or Baroque in character. The Baroque note was transmitted through the presence of Italian masters or through Spaniards who studied in Italy. The pseudo-classical movement of the eighteenth century and the revivals of Gothic and Romanesque in the nineteenth century all combined to cast the Baroque into disrepute, but recently critics have defended it. In any case, to the qualities of foreign inspiration, conservatism, realism—distinguishing traits of Spanish sculpture—the Renaissance added an interest in movement and power, the hero shown not only as a symbol but as a dynamic representative of Spanish ideals.



FIFTEENTH CENTURY STATUE OF ST. MICHAEL

THE CLASSICAL VISION OF CHARLES SHEELER

BY ROBERT ALLERTON PARKER

THIS ARTIST PAINTS PICTURES WITH THE COOL AND CALCULATED PRECISION OF A SCIENTIST, AND THIS EXACTITUDE, UNITED WITH IMAGINATIVE DARING, HAS BEEN HIS CONQUERING WEAPON

HOWEVER admirable the achievements of the original Impressionists, the persisting influence of that school upon contemporary art is not altogether happy. The Impressionists and their followers have been more interested in *appearance* than in *reality*. They have sought merely to recapture on their canvas the fleeting miracles wrought by sunlight or rain, fog, mist or night-fall, upon commonplace scenes, people and things. Aside from these purely accidental "effects," the actual scene or person contained, for them, nothing of intrinsic interest. In the final analysis, the doctrine of the Impressionists has been one of pure sensation, since, with the progress of their dogma, they have relegated to a secondary, and even a tertiary place, the great classic principles of pictorial organization and creative draughtsmanship. At best, such canvases could only, with greater or less success, reproduce the fortuitous beauty of the external world at some exceptional moment; at the worst, Impressionism let down the bars for much too much vague, incoherent and slipshod painting.

The pendulum has swung, as it was fortunately bound to swing, to the opposite extreme. Nevertheless, while the more intelligent contemporary artists have liberated their minds from the sterile dogma of Impressionism, the ordinary spectator is more or less still dominated by it. He is, therefore, still a trifle puzzled when confronted by such work as this of Charles Sheeler, which contains not the slightest hint of anything even remotely suggesting the school of Claude Monet.

Instead of the accidental, Charles Sheeler insists upon the essential. These still-lives are never representations of certain objects at a certain moment. Indeed, we may go even further and state that they are not even

presented in their individualities. He makes nothing of the so-called secondary qualities of objects and places, of "quaint" defects or departures from type, the differences that mean so much in the way of sentimental appeal, or aid in what Mr. Ruskin termed the "pathetic fallacy"—that attribution to inanimate objects or places of qualities they cannot intrinsically possess.

On the contrary, dispensing with ornamentation and irrelevant embellishment, Charles Sheeler seeks to disengage, with a precision that at times seems almost surgical, the essential forms of his object from all the mere vicissitudes through which it has lived; to sacrifice as beside the point all those

changes of light, those differences of atmosphere, all those idiosyncrasies which connote a particular time, a particular place, or any possible sentimental association.

What then, the critic schooled in the tradition of Impressionism and neo-Impressionism may ask, remains? If we take away from objects or landscapes all those elements of individuality which contribute to their essential qualities, are we not progressively removing them from the realm of reality? An actual still-life by Charles Sheeler is the most convincing answer to such questions.

If we study that one in which we find—all placed together on an octagon-shaped candlestand—an apple,



All photographs courtesy of the New Art Circle

A TYPICAL STILL-LIFE CONTRASTING GEOMETRICAL AND NATURAL FORMS

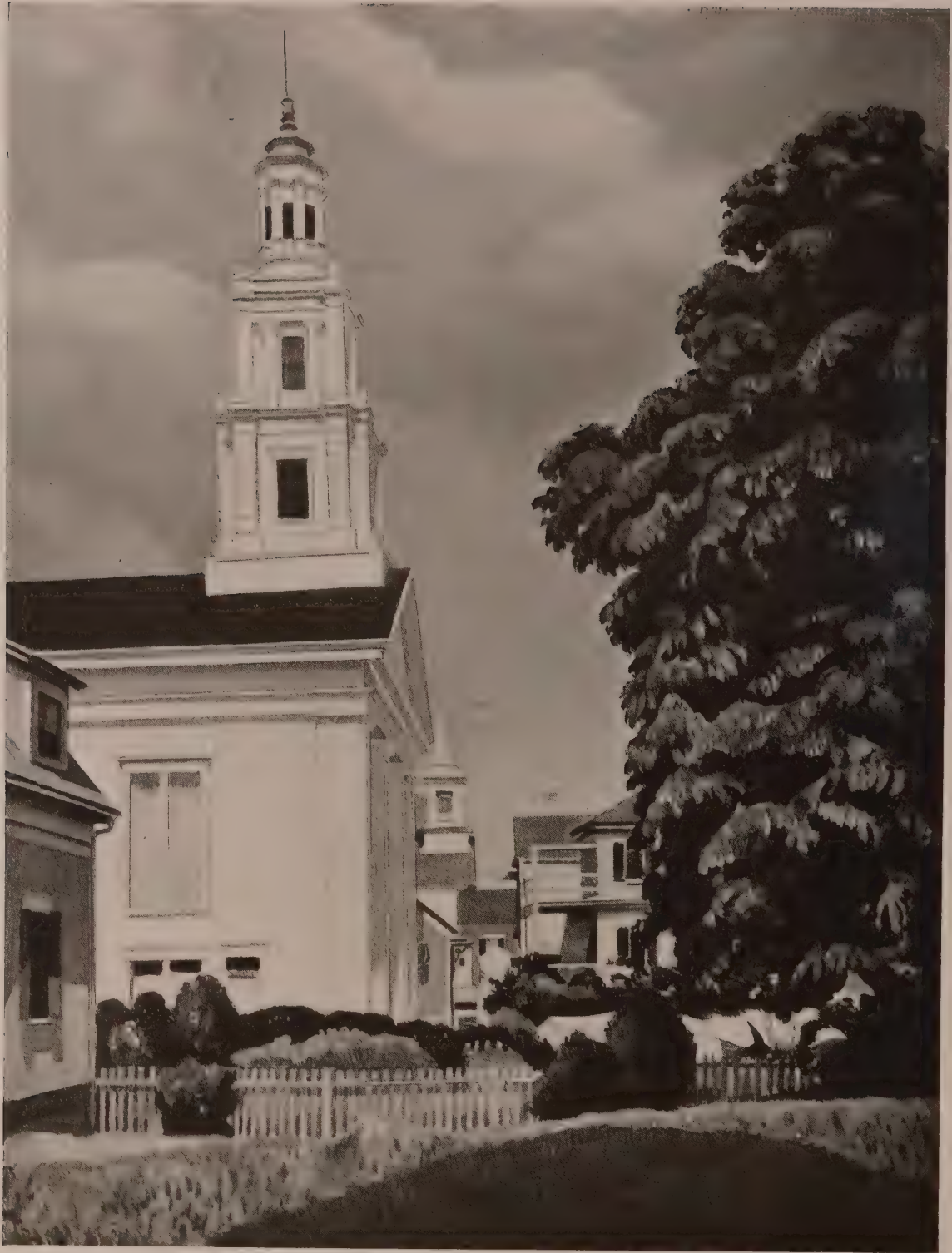


IN "LADY AT THE PIANO" THE ARTIST HAS ATTAINED A STRIKING COMPOSITION BY THE ACCENTUATION OF ANGLES AND PLANES OF THE INSTRUMENT AND THE SUBORDINATION OF THE HUMAN FIGURE TO A PLACE OF SECONDARY IMPORTANCE

a white sauce-boat with curling lip, an Etruscan jar, and, dominating all, the iris and tulip blossoms, we begin to surmise that his is, fundamentally, an art of coördination and correlation, of perfect unity attained out of a seemingly impossible disparity. Objects are here defined with a precision that is almost Euclidean, so arranged that the forms are accentuated with contrapuntal skill. Yet further study reveals that primarily the interest of the artist has not been merely in the arrangement—precious if you will—of these diverse fruits, flowers, and *objets d'art*, but that they are nothing more than integers in the creation of a circum-ambient space. The relation between these objects is given an importance even more primary than the objects themselves. There is resultant a movement of the eye inward and upward to the culminating beauty of the iris and tulips.

Something of this attainment is to be observed in all of Charles Sheeler's most successful still-lives—and this

is a field in which this artist has been eminently successful. These pictures suggest that fundamentally there is no antagonism between modern science and contemporary art. The almost miraculous conquests of modern science have been due to a large extent to the remarkable refinement of its instruments of precision, which have made possible the daring exploration of the realm of the infinitesimal. Precision, accuracy, exactitude, united with imaginative daring, have been the conquering weapons in this high venture. Too many artists, on the other hand, have lazily refused to submit to the discipline of precision and sharply crystallized definition, which were, until very recently, part of the inevitable training in art. The paradox has resulted that many artists today—even those who clothe their deficiencies under the cloak of "modernism"—are seeking to express themselves with a crudity, an incoherence and a pseudo-naïveté that are distinctly contrary to the true spirit of our age.



THE SPIRIT OF NEW ENGLAND IS CONCENTRATED IN THIS CANVAS OF A PRIMLY IMMACULATE CHURCH DESIGNED UNDER THE INFLUENCE OF SIR CHRISTOPHER WREN. IT IS A STUDY OF VIVID CONTRASTS

It has been the adherents of this false crudity who criticize the austerity of Sheeler as cold and lifeless. The truth is that essentially this American artist is perpetuating the classic tradition—the tradition of the Greeks, of Giotto, Mantegna, and of Ingres. I am not suggesting that he is comparable to such giants—what modern is?—but his ideal in art is theirs. It has been aptly said

that there are two schools in art—the *hot* and the *cold*. Sheeler is constitutionally of the *cold*. The romanticists are of the *hot*, along with the emotionalists, the intuitives, the mystical. There is a chasm between the two that can never be bridged, and the innocent bystander can only seek to develop a catholicity of taste that may enable him to appreciate the best of both schools.

Critics schooled in the traditions of nineteenth century romanticism and "vitalism," who believe that the artist should in his work reflect the pulsations of "Life," have objected to the seeming coldness and lens-like penetration of Charles Sheeler's vision. They call for pictures cruder, more vital and violent. Sheeler's work has been criticized as too "immaculate," too precious, even too pedantic. Such criticism is based upon a fundamental misunderstanding of the aim of the artist, who has deliberately refrained from indulging in the impulsive, highly emotional type of painting that stresses, at the expense of intelligence, the importance of unconscious motivation. With the classical tradition Sheeler is an avowed exponent of intelligence in painting. If, on the one hand, he has shown himself a master of detailed elaboration, his power is no less evident in those passages in which he eliminates or simplifies non-essentials to the vanishing point.

In this present era which, in the realm of art as elsewhere, is characterized by lack of discipline and a deplorable decline of the spirit of true craftsmanship, it is indeed most reassuring to find in an artist like Charles Sheeler always a quiet insistence upon the virtue of sound technique.

Sheeler's talent, as the accompanying illustrations sharply indicate, is intellectual, balanced, cerebral, and always fully awake. There is subtle sensibility in his ability to sense the underlying beauty concealed in the humble object, the forbidding exterior. Abstract as this tendency seems to be, no contemporary artist has more sharply expressed the essential spirit of that type of scene and object we accept today as "early American." His earlier drawings of the barns of Bucks County, Pennsylvania, directed attention to a type of authentic American architecture that long had been neglected and which nevertheless concealed an indigenous beauty as authentic as a folksong. Sheeler's pictures of these

buildings transposed the simple lines and beautifully proportioned masses of these barns into a realm of cool abstraction. No artist has done more for the neglected native scene, the very spirit of early America, than has Charles Sheeler.

There seems to be an affinity between the mind of this artist and those builders and craftsmen of past

centuries who created out of humble and neglected and spare materials a beauty at once expressive and enduring. In these canvases and drawings, a fine contrast is attained by the juxtaposition of natural forms with the constructed edifice or object created by human hands. We find this in the "portrait" of a Cape Cod church, which might be entitled "The Spirit of New England." The primly immaculate little church, its superimposed tower thrust a bit back from the perpendicular in its upright dignity, is an edifice of severely straight lines. Three centuries of Puritanism seem concentrated in its almost sepulchral aloofness. Opposed to it we find a luxuriant chestnut-tree flaunting the verdant opulence of its midsummer leafage in the face of the Puritan severity concentrated in the little church. There is a story here for those who must have one, though the artist himself was interested en-



THIS "PORTRAIT OF A LADY" EVOKES A BY-GONE EPOCH

tirely in the solution of problems of another kind.

Elsewhere, there are certain drawings, lithographs, paintings by Charles Sheeler which not only exemplify this appreciation of "early American," but suggest as well the analogy of music. Thus in the brilliantly organized picture of the staircase in an old stone house of Doylestown, Pennsylvania, there is a sense of geometrical structure combined with a stately rhythm that suggests almost spontaneously that this artist must be a lover of the music of Bach.

"This portrait of a winding staircase," wrote one well-known critic when Charles Sheeler's latest work was recently shown at the New Art Circle, "is perhaps the

masterpiece in the collection. Not 'perhaps' but 'certainly.' This minuet of directions, this stately rhythmic movement of straight lines in curves as true as a road laid out by horse guidance, this authentic expression of architectural emotion, is one of the finest things that has been seen in a New York gallery this year. The color is enlivened with pink and yellow, blue and red, sensitively related in approach and withdrawal. It is a museum piece if to be that means, as we take it, to warrant long preservation and public seeing on the largest possible scale."

In the painting "Concerning Yachts and Yachting," and the popular lithograph of the same subject, which may only be described as a linear lyric of full-bellied sails in full flight, there is no attempt at literal representation, yet the very movement of the hulls in the water, which is not indicated by the artist, is none the less vividly suggested. This lithograph of yachts is a striking example of how much may be suggested, including the rush of water and the sweep of wind, by a maximum of economy, when directed by incisive and magisterial discrimination.

Sheeler's landscapes are characterized by a stereoscopic quality that is the fruit of a powerful and long disciplined vision. The underlying structure—or what we might term the anatomy of the scene—is always strongly accentuated, and the eye is led inward logically and naturally by the complete coherence of all factors of the composition. His present tendency seems to be to conceal still further the internal structure beneath the natural aspect; yet the recent Cape Cod landscapes recapitulate the long pilgrimage of the artist through the mazes of the abstract to a final and successful integration of the opposed or contradictory tendencies of his talent.

It is easy to understand why certain European connoisseurs find in Sheeler's pictures the most complete expression of current tendencies of the

American spirit. His choice of material is invariably American, either of the past or present. Yet even more characteristic of our country and of our period is this artist's disdain of non-essentials, his disregard of merely superimposed decoration. Expressed in this widely diversified effort we find always the directness, the incision, the insistence upon a coördination of factors and functions which is equally evident in the work of our engineers and scientists.

If in this respect Sheeler seems to be a modern of the moderns, there is another aspect in which these pictures elevate the sympathetic spectator into a region cooler, quieter, and far removed from the arena of contemporaneity. Never do they reflect the passing show; they remain aloof; they are always outside, always beyond and far above the field of actuality. So they acquire a certain quality of timelessness, just, perhaps, as the axioms of geometry are timeless. They suggest Plato's "World of Ideas."

So that, finally, we are forced to abandon the attempt to translate into words the peculiar beauty that emanates from these pictures. The skill, the almost infallible craftsmanship of the artist, does not explain it, since our eye passes readily through technique to the plastic content. We turn likewise in vain to each of the tangible,

corporeal values of line and color and form. In the end we are forced to the conclusion that Charles Sheeler's achievement has been to conceal in his pictures, by the employment of common factors and objects, an intangible yet living beauty of the type which Plato ascribed to his Ideas. They are beautiful, not because they remind us of the loveliness of objects or of scenes of the external world, but because, as Plato has said, they remind our soul of "beauty in itself," or of "the Idea of the Beautiful"—a beauty not to be found in the physical picture alone, nor in the observer alone, but because they symbolize a truth and an integrity far above either.



HOUSES OF WASHINGTON SQUARE FROM AN UNFAMILIAR POINT OF VIEW



YOUNG GIRL

Courtesy of N. E. Montross

BRADLEY WALKER TOMLIN

ALTHOUGH A YOUNG MAN (HE WAS BORN IN SYRACUSE, NEW YORK, IN 1899) TOMLIN HAS DEVELOPED A WIDE RANGE OF INTERESTS IN HIS PICTURES. LANDSCAPES, FLOWER STUDIES, RELIGIOUS SUBJECTS WHICH ARE DEEPLY MOVING AND OF GREAT BEAUTY—ALL THESE HAVE COME FROM HIS DRAWING-BOARD. TOMLIN, MOREOVER, HAS A KEEN SENSE OF HUMOR AS IS SHOWN IN THIS PRESENTATION OF A YOUNG WOMAN OF OUR DAY



All photographs courtesy of White Allom and Company.

GOTHIC PANELING REPRESENTATIVE OF THE OLD TRADITION OF ARCHITECTURAL WOODWORK, NOW IN A NEW YORK HOME

INTERIORS OF OLD WOOD PANELING

BY EDWARD WENHAM

PANELED WALLS, CARVED CHIMNEY-PIECES AND BEAMED CEILINGS ARE BEING TRANSPORTED FROM HISTORIC ENGLISH MANORS TO HOMES OF AMERICAN CONNOISSEURS

OF THE many and varied forms of architectural decoration, none has withstood the test of time, and the innovations of subsequent generations, as that of old oak paneling. To ancient buildings and to modern homes alike, it imparts a charm, the while it conjures an atmosphere of romantic mystery. Representative of an ineradicable tradition, it typifies the early advance of architecture, from the purely structural toward the artistic. As civilization progressed, and the desire for comfort and beauty increased, the paneling of rooms was devised to alleviate the cold severity of the stone interiors of mediæval castles; later to be developed to a degree which, as a means of interior decoration, has remained unsurpassed.

From this tradition, the Colonial architecture of the seventeenth and eighteenth centuries assumed qualities of elegance and form, varied to the requirements and

tastes of the prevailing style. Upon these architectural traditions, brought to America by the early settlers, the Colonists established the standards of the New Continent. At this time the Renaissance style had become predominant in the houses of English noblemen, but in the smaller manors and more modest homes the Gothic of the seventeenth century had remained in favor. Coming from the minor nobility and the upper middle classes, the ideas of these first arrivals to America were dominated by the Gothic influence of Elizabethan English.

Architecture of interior woodwork passed through many phases, from the introduction of the early Renaissance to that which has become to be regarded as the true Renaissance era. Probably one of the most interesting evidences of this transitional period is that of Tudor times, which is exemplified by the "linen-fold"

panel. Recently a complete room of this rare type of paneling was brought from an old manor house in England to a New York home. The true Renaissance style was the outcome of the influence of Inigo Jones, and was later continued by Sir Christopher Wren. It was to this great Jacobean architect that we owe the classic mouldings and pediments which distinguish the interior decoration of his time. Unfortunately, after the death of Wren, the movement toward beauty of design rapidly declined.

Actually, the Renaissance period in England dates from the reign of Henry the Eighth, although many of the early examples are merely a form of classic embel-

ishment, embodied in what is really English Gothic. While the English eventually improved upon the Renaissance style, at first they refused to accept it, and it was due to the Dutch and the Germans that it was adopted. The ornateness and freakishness which marked the German designs were later considerably modified by the English. This refining continued, and from it were evolved the modes of the Elizabethan and Jacobean epoch, which are markedly of better proportion and free from the previous fantastic decoration.

Among the many beautiful types of paneling, none exceeds the graceful lines and delicate carving of Queen Anne's reign. During recent years much of this early



THE FURNITURE IN THIS ROOM IS ENTIRELY IN KEEPING WITH THE ANCIENT GOTHIC CHIMNEY-PIECE, TILED FLOOR, CROSS-BEAMED CEILING, AND RARE OLD HENRY VIII WALL-PANELING OF ROUGHLY MOULDED PLANKS



A FINE OLD CARVED CHIMNEY-PIECE, AND TUDOR PLANK PANELING ANY PART OF WHICH, IN ITS ORIGINAL SETTING, MIGHT VERY WELL HAVE SERVED AS A SECRET DOOR LEADING TO SOME HIDDEN ROOM OR STAIRWAY

work has been discovered in the East Anglian section of England, its beauties hidden by several coats of paint. Judicious and careful restoration removes these emblems of modernity, to reveal the original charm of design. In this part of England, covered by Essex, Norfolk and Suffolk, many of the old posting-houses and inns contain examples of the architectural paneling of Tudor and Jacobean periods. In Colchester, a rich heritage of fine old buildings has been preserved, in some cases the interior woodwork being embellished with inlays of various designs. During the past year a particularly fine example of this Jacobean paneling, with carved pilasters, was obtained in this old-world County

town, later to become part of a Long Island mansion. In restoring the Red Lion Hotel, Colchester, massive beams and finely carved paneling, which had been entirely hidden by plaster and wall-paper, were brought to light. Some of this dated as far back as 1470, and is an indication of the inviting comfort which the hostleries of those days offered to travelers.

Perhaps the finest example of the mediæval East Anglian carpenter's craft is the *Blue Boar*, at Malden, in Essex. Here huge beams, rough-hewn centuries ago, have acquired the hardness of stone. Doorways, with ogee arches in massive timbering, are among the many interesting features of the structure, as is the fact that



LEFT, ELIZABETHAN STAIRCASE FROM A HISTORIC HALL IN EAST ANGLIA, NOW PART OF A CALIFORNIA HOME;
RIGHT, JACOBEOAN PANELING WITH CARVED PILASTERS, FROM COLCHESTER, NOW IN A LONG ISLAND MANSION



OAK WALL-PANELING AND CARVING FROM AN OLD MANOR HOUSE IN ST. ALBANS. THOUGH DETACHED FROM THEIR ROMANTIC SURROUNDINGS, THESE "RESTORED" INTERIORS SEEM TO LOSE LITTLE IF ANY OF THEIR CHARM



A SECTION OF THE PANELING FROM THE GALLERY IN THEOBALD'S PALACE. THE TOP OF THE CHIMNEY-PIECE REPRESENTS MYTHOLOGICAL FIGURES PAYING HOMAGE TO THE ROMAN EMPERORS, CARVED IN THE MEDALLIONS

the interior paneling of Jacobean times was fitted to a building erected in the reign of Henry the Seventh.

Today the collectors of this country display a keener appreciation of these emblems of the historic past than do the former owners. For that reason many of the architectural interiors of the old England are being brought to America, where, detached though they may be from their former romantic surroundings, they convey to their new homes the atmosphere of the by-gone adventurous days. Like those of many of the pre-Tudor period, the early Colonial interiors were simple and crude, the paneling being set in vertical planks, the joints of which were roughly moulded. Toward the end of the seventeenth century there was a noticeable improvement, for the European influences established in England spread to America. Beams were covered with plaster; stile and rail paneling appeared.

The manner of the interior decoration of these and the early eighteenth century houses in America is distinct from those built during the latter half of that century, although much of the former tradition remained in the frontier section. Previously the mouldings were heavy and unpleasing, comparatively little carving relieving the rough austerity. Plain quarter-round moulding invariably framed the panels, the windows being ornamented with architrave, frieze and cornice.

By the end of the Revolution, when the new-born nation commenced to think of building, the style of European architecture had changed. Robert Adam had published designs which soon became current in the United States. Since that time architecture, in search of a new tradition, has experimented with every style of the past, often producing results hideous in their hybridization. In the attempts to improve upon former interior decoration, paneling was confined to the walls below the chair rails, and eventually the infiltration of foreign modes completely displaced those traditions, which we today seek to reinstate.

As the eighteenth century advanced, attempts were made to produce more artistry in paneling. Old English motives were applied by Colonial architects, and the plain beveling was replaced by graceful panels. Oak was supplanted by Virginia pine, painted to produce the marbled effect common in England during the earlier period of French influence.

Much that is beautiful of design and redolent of the art of the early Colonial architectural traditions is extant throughout this country. In Maryland the painted panel room remains a symbol of the colony. The greatest charm, however, lies in the old style "Keeping Room" or parlor, which with its moulded panels diffuses the very spirit of home and comfort.



A SECTION OF "LINEN-FOLD" PANELING (WITH CARVED INSETS OVER THE MANTEL) WHICH WAS BROUGHT FROM AN OLD ENGLISH MANOR HOUSE AND NOW FORMS THE SIDE WALLS IN THE HOME OF AN AMERICAN CONNOISSEUR



Courtesy of the Metropolitan Museum

A PORTRAIT STATUE OF THE ROYAL SCRIBE RAHOTEP

In 1861 the great French Egyptologist Mariette discovered statues in the tomb of a royal scribe named Rahotep at Sakkara, where much excavation has been done in recent years by the Egyptian Department of the Metropolitan Museum of Art. Fifteen of these statues were placed in the Cairo Museum, and four of them disappeared. Later, one was found in a private collection of an Alexandrian Greek (it is now in the Athens Museum), and a year ago another was discovered in the possession of a French family in Cairo. No trace of the remaining two has been found. Rahotep was a fairly important official at the court of a king of the Fifth Dynasty. He is represented in gray granite in the traditional pose of an oriental scribe, with a papyrus scroll on his crossed legs. The work is regarded as worthy of a high place among Old Kingdom (4500-3000 B. C.) statues of its type

THE OPENING OF THE BARNARD CLOISTERS

BY HANS EDWARD GREET

THE METROPOLITAN MUSEUM, TO WHICH MR. ROCKEFELLER PRESENTED THIS
GOTHIC MUSEUM A YEAR AGO, WILL OPEN IT TO THE PUBLIC EARLY IN MAY

ALMOST a year ago, the Gothic museum in New York which its creator, George Grey Barnard, named the "Cloisters," was purchased for the Metropolitan Museum by John D. Rockefeller, Jr. The little museum was at that time closed to the public and is to be opened again on the third of May. It is unique in being the only "branch" museum in this country; the manner in which Mr. Barnard had built and arranged it argued too strongly against removing the material to the Metropolitan, and the "Cloisters" are to remain as their builder planned them. Those who have seen the simple red brick building and the adjoining Romanesque columns from the cloister of St. Michel de Cuxa, in their setting of trees, many of them in blossom at this season of the year, will feel that the spring is the most agreeable time to renew one's acquaintance with this unusual collection of mediæval art.

About twenty years ago Mr. Barnard began to assemble examples of Romanesque and Gothic art in France, not from dealers, but in out-of-the-way districts, surrounding the ruins of old abbeys or churches where the peasants had removed some of the stones for some practical use in building their farms. It will probably never be possible again to bring out of France such a series of columns as those already mentioned, from St. Michel de Cuxa, or the twelfth century columns from the cloister of St. Guilhem-le-Désert through which one enters the main floor of the museum.

Entrance to the building is through a portal of stone made in the twelfth century; in front of it is a large

Gothic arch which Mr. Barnard put in place two years ago. It once formed part of a fountain near Avignon, where the Crusaders stopped on their way to the Holy Land. The interior is not built in imitation of a church, but in suggestion of one. A balcony runs around three sides and supports an arcade from a fifteenth century

cloister at Trie. On the east wall, which is unbroken by the balcony, is the high altar set back of a pointed arch in the brick. A few pieces of stained glass and a number of paintings are arranged on this end of the building. Standing on the low brick wall, which divides the interior almost in half, and also at various places on the main floor, are a number of sculptures. One of the most interesting of these is the sepulchral effigy of a knight in armor from a tomb of the fourteenth century. On the balcony over the entrance is a large statue of the Virgin and Child of the same period.

In a little sacristy at the back of the building and to the left is a large Spanish chest,

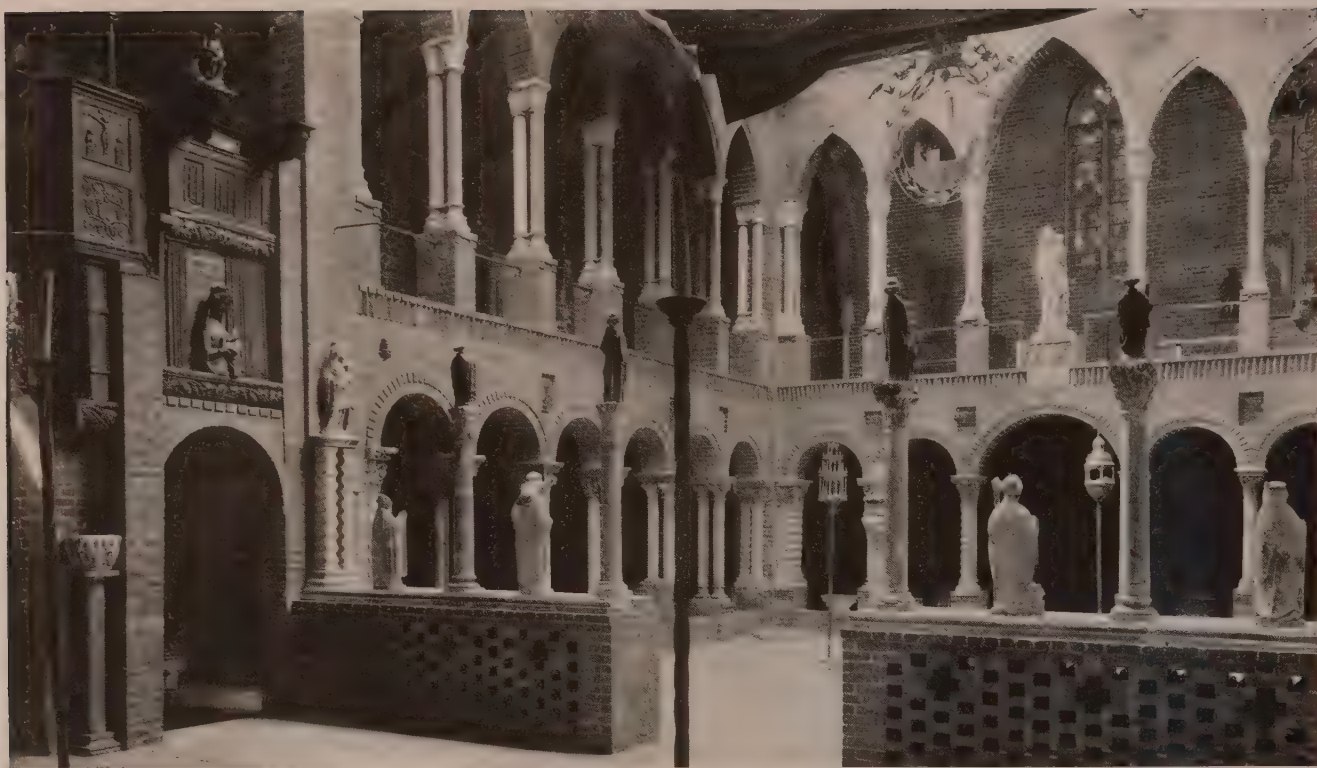
studded with great iron nail-heads, where Mr. Barnard placed precious pieces of enamel and metal work and smaller objects which were particularly treasured.

On the northern side of the building is a little chapel with a richly decorated altar where stands an early Gothic polychromed and gilded statue of Our Lady. Also on this side of the building is an Italian trecento fresco painting of Christ in the Tomb; this is one of the comparatively few contributions to the collection not supplied by France. (Others are some English alabaster reliefs, Flemish wood carvings, Spanish and Italian



All photographs courtesy of Metropolitan Museum

A TOMB SLAB IS SET IN THE FLOOR BEFORE THE HIGH ALTAR



THE VIRGIN ABOVE THE ENTRANCE IS SEEN BELOW IN DETAIL; THE FIFTEENTH CENTURY COLUMNS ON THE BALCONY ARE FROM TRIE, WHILE THE TWELFTH CENTURY COLUMNS ON THE MAIN FLOOR ARE FROM ST. GUILHEM-LE-DESERT

polychromed sculptures and two large German altar pieces.) The balcony on the north wall ends in a pulpit with late Gothic carved paneling, while opposite it, on the south side of the building is a flight of steps leading to the balcony.

In front of the high altar on the east wall there is set in the floor a fourteenth century marble tomb slab. On the altar itself is perhaps the finest piece in the collection, a statue of the Virgin on which the polychrome and gilding is especially well preserved.

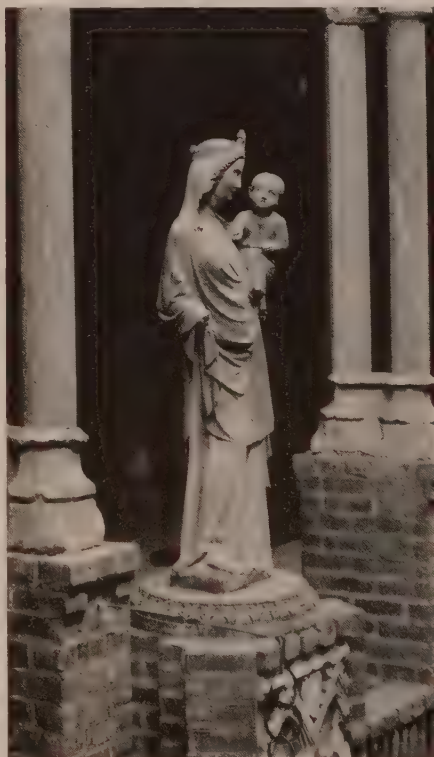
One of the unusual sculptured groups shows St. Anne and the Virgin, and there is a beautiful stone statue of a saint which probably formed one of a series in the Chapel of the Collège de Rieux at Toulouse, which was founded by Jean Tissander who was Bishop of Rieux from 1324 to 1348. A stone relief of St. Hubert carries the Gothic style forward another century, and shows the later naturalistic facility at its height.

The cloister of St. Michel de Cuxa, whose pink marble columns are spotted with gray, is particu-

larly beautiful, perhaps because being out of doors it gains by being seen under sky and sunlight. The capitals of this series are of a fascinating variety, combining the grotesque with the old classic motifs. Leering demon

faces dart forward from the top of columns whose companions are capped with the acanthus of Greece.

Several years ago the announcement that the "Cloisters" must be sold caused consternation among those who recognized its importance. For some time it seemed that a Western city would become the possessor of it. Without basing the rights of New York to the museum on the spirit of possessiveness, there seemed to be something justifiable in the determination of the East to keep the collection in its original setting. This claim is the result of the manner in which Mr. Barnard has built the "Cloisters." He has made it seem a part of the soil, and has created something organic. The reverence with which he has worked is revealed in his treatment of his material, so that what he has made seems to be not so much a museum as a shrine.



FOURTEENTH CENTURY VIRGIN AND CHILD

NOTES ON CURRENT ART

THE "Pietà" by the Master of the Virgin among the Virgins, which now belongs to the Metropolitan Museum, is one of about twenty paintings that have been assigned to the bearer of this unusual title, coined by Dr. Max J. Friedlander for an unknown painter of the fifteenth century Dutch school. The painting, which suggested the designation of the "Master of the Virgo inter Virgines" to Dr. Friedlander, is a panel in the Rijksmuseum in Amsterdam, showing the Virgin and Child surrounded by the four virgin saints, Catherine, Ursula, Barbara, and Cecilia. In time other paintings aligned themselves with the same artist, and paintings in the Uffizi, Kaiser Friedrich Museum, and in Vienna, as well as in private collections, are attributed to him. The present picture, recently purchased by the Metropolitan, originally had its home in Spain, where it was discovered by Dr. U. Thieme, who for a time included it in his own collection.

The exact period at which this painter lived and worked was established by Dr. Friedlander by discovering wood-cuts of a known date, with certain peculiarities of style which are evident in the paintings. These wood-cuts were illustrations in the "Boeck van de Geboden Gods" and Ludolphus' "Leven Christi," which were published in Delft between the years 1483 and 1495.

The "Pietà," with its weeping figures in the midst of a wan landscape which seems truly a land of death, has characteristics which stand for a quality shared by many paintings of the Dutch school. It has the extreme

delicacy and ornateness of detail, sumptuous accessories and ornament which in other lands accompanied a decadent phase of art, but in this were expressed while the austerity and earnestness of the primitive was still evident as the dominant force.



Courtesy of the Metropolitan Museum

"PIETÀ," OF THE LATE FIFTEENTH CENTURY DUTCH SCHOOL

A FOREIGN application of the "Dayton idea" is to be found in the inauguration of a kind of circulating library of pictures and pieces of sculpture in Berlin. The plan of allowing applicants to borrow works of art for a limited time was first tried several years ago in Dayton, Ohio, and reports indicated that the plan was a success and that works so loaned came back on time and none the worse for their sojourn outside museum walls.

The Berlin organization which is putting this idea into practice is called the Artists Union, and has an enrollment of two thousand painters and sculptors. The price of renting a picture for a month is about one per cent of its value.

THE new building of the Fogg Art Museum at Harvard will probably be completed by autumn. The

building is to be five and a half stories high, and will be two hundred and thirty-four feet across the front, and one hundred and twenty-three feet deep. The Museum will make the fourth side of the quadrangle formed by Robinson, Emerson and Sever Halls. The special problem of the Fogg Art Museum consists of the fact that it is not only to answer the ordinary purposes of a museum in the exhibition of works of art, but will also

contain the class rooms and laboratories of the Fine Arts Department. The harmonizing of these functions of the building has been the work of Professor Meyrick Rogers of Smith College, Professor Arthur Pope, Professor Paul J. Sachs, and Edward W. Forbes. Like the buildings surrounding it, it is of red brick and has a central doorway, and cornices of limestone.

CHICAGO'S Art Institute now has a marble replica of Ivan Mestrovic's portrait of his mother which, as a loan from the Yugoslav government, formed part of Mestrovic's exhibition which was sent over the country during the past year. The exhibition reached Chicago last spring, and a copy of the portrait of his mother was requested from the sculptor, who executed the work in Italy. The sculpture was purchased from the Robert Alexander Waller Memorial Fund. It is executed in Mestrovic's highly formalized style.

THE self-portrait by Gilbert Stuart which, until about three years ago, was exhibited as a loan at the Boston Museum of Fine Arts, has become a part of the permanent collection of the Metropolitan Museum. It was painted for his wife about 1787 shortly before the artist went to Dublin and about a year and a half after his marriage, or about his thirtieth year. Jane Stuart, his youngest child, wrote of this sketch in a letter of December 6, 1884, "He painted a small sketch in oil of himself for my mother, but could not be induced to finish it. Some years since I gave this Head to the late Mrs. H. G. Otis, which she left to her son Harry, who died quite recently, in some part of Europe." It was loaned in 1883 to the Boston Museum by the estate of Harrison Gray Otis, and remained there for about forty years.

The portrait is a small oval, about ten by nine inches; it has a turquoise blue ground and the structure of the head with its deep-set eyes and tightly drawn upper lip is noted with the vivacity which makes his sketches the delight of artists. Other portraits of Stuart include the self-portrait as a young man at Newport, a pen drawing of himself, the Neagle portraits, a portrait by his daughter and the miniatures by Sarah Goodridge

and Anson Dickinson, and studies of himself when old.

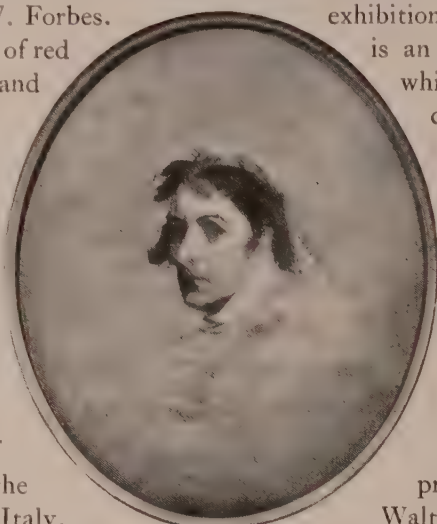
THE painting by W. Granville-Smith, "Southaven Mill," which won the Carnegie Prize at the spring exhibition of the National Academy of Design, is an example of the American landscape which invests the commonplace with charm. Mr. Smith has kept his theme simple but has avoided austerity.

The recent show at the Academy was its one hundred and first annual exhibition. The other prize-winners were: Childe Hassam's "Flight into Egypt," which won the first Altman landscape prize; "Souhegan Hills" by Roy Brown, second Altman prize; a portrait of Mrs. Buell by Karl Anderson, first Altman figure prize; "Luncheon at Lone Locust" by Walter Ufer, second Altman figure prize; "Gray Day" by Antonio P. Martino, the J. Francis Murphy memorial prize; "The

Pink Cameo" by J. H. Schlaikjer, first Hallgarten prize; "The Giant" by Jay H. Conaway, second Hallgarten prize; "View from a Window" by Carl Peters, third Hallgarten prize; "The Music Room" by Will Foster, the Thomas B. Clarke prize; "At Work" by Kyohei Inukai, the Isaac N. Maynard portrait prize; "Scarlet and Blue" by Hilda Belcher, the Shaw prize. Among the sculptures the brothers Piccirilli won especial distinction. "Black Eagle" in basalt by Horatio Piccirilli won the Ellen P. Speyer memorial prize, and Attilio Piccirilli was given the Saltus Medal for his crouching figure, "Un Sogno di Primavera." Chester Beach won the Elizabeth N. Watrous medal with his "Sea Mists."

A GALLERY has just been opened in Jersey City by A. N. Henry, who for many years has been a collector of American paintings. With the coöperation of G. L. Berg he has arranged a series of exhibition rooms on the top floor of an office-building, where his own extensive collection of American paintings are being shown with other examples of American

art selected by Mr. Berg. It is Mr. Henry's intention to make his collection accessible to lovers of art, and by this means hopes that he will be able to encourage collecting. About two hundred and fifty paintings are being shown in the opening exhibition.



Courtesy of the Metropolitan Museum
STUART'S SELF-PORTRAIT



Courtesy of the National Academy of Design
"SOUTHAVEN MILL," RECENTLY AWARDED THE CARNEGIE PRIZE



In all its wealth of decorative detail, this damask shows its kinship with the masterpieces of that glorious epoch, the 17th Century, the while its coloring proclaims it distinctly modern

Designed in the ornate style of Louis XIV, le Roi-Soleil

This damask has the vivid, glowing color of modern art

IN the golden days of France's history, when the sun-king's court at Versailles was the most splendid of all Europe, all creative genius was bent to one end and one end alone—the achieving of luxurious grandeur and magnificence.

And we, today, attain our loveliest and most interesting decorative effects, by adapting to our own modern uses their matchless conceptions of design.

THE style of the period of this greatest of all French kings is rich, dignified, luxurious with gold, laden with ornament. And in this lovely Schumacher damask, there is added to this magnificence of design the bold, vivid coloring which distinguishes the art of the present day.

On a vivid lacquer red background—suggestive of the flaming sunsets of tropic isles—is woven in gold a large floral motif characteristic of the Louis XIV period. Wide stripes (also favored by the sun-king's artisans) are of a clear, vivid green—for

greater emphasis, outlined in black.

This most distinguished damask is reversible and may be used for draperies and portières, as well as for upholstering chairs and couches.



Here, in a characteristic Louis XIV interior, this damask, albeit in the design of the period, lends a decidedly modern note with its coloring

By arrangement with your decorator or upholsterer or the decorating service of your department store, you may see this damask and the other distinguished drapery and upholstery fabrics made by Schumacher.

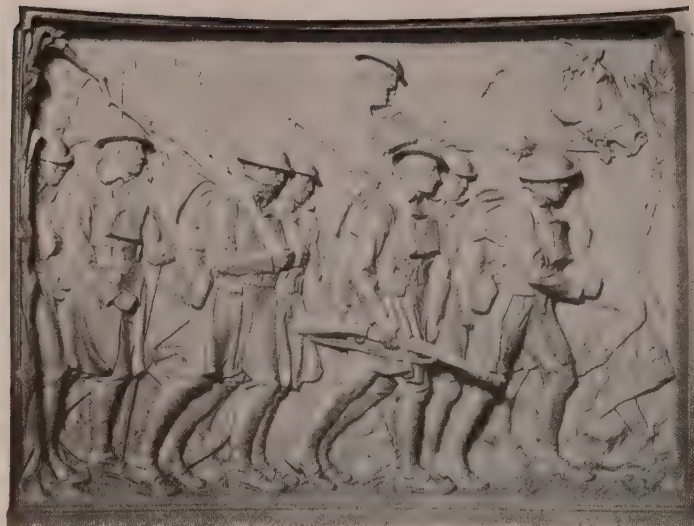
*"Your Home and the Interior
Decorator"*

THE most beautiful effects may be achieved in your own home with this damask, with the expert aid of an interior decorator. How you may, without additional cost to yourself, have the benefit of expert, professional judgment is told in this booklet, which we have prepared—"Your Home and the Interior Decorator."

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OHIO'S war memorial consists of a new wing of the museum of the Ohio State Archæological and Historical Society at Columbus. This was dedicated on April 6th, and will serve the double purpose of a museum and a memorial. On the steps of the building is Bruce Wilder Saville's "Victorious Soldier," and in the rotunda Mr. Saville has executed a series of four bronze panels showing the experience of the soldier from the time of his enlistment to his arrival in France. The first panel shows a group of men indicating the personnel of the army: the student, the laborer, the young boy, the men of different nationalities, who are presenting themselves for service. The second panel pictures the training camp and a group going through the bayonet drill. The third takes the soldier over the seas and shows the deck of a torpedo boat with the convoy in the background. On the fourth panel he has arrived in France and marches to the front. The series is made complete by the big statue on the steps, the "Victorious Soldier" who marches home, his rifle over his shoulder and a German helmet as a trophy in his left hand. Mr. Saville was formerly at the head of the sculpture department at the Ohio State University but is now working in his studio in New York.



Courtesy of the Ohio Archæological and Historical Society
A BRONZE MEMORIAL PANEL BY BRUCE WILDER SAVILLE

ber. Dr. W. R. Valentiner of the Detroit Institute of Arts, who has made the selection of the paintings, has chosen the works of Arthur B. Davies, Rockwell Kent, Leon Kroll, Maurice Prendergast, Maurice Sterne, Bryson Burroughs, John Sloan, William J. Glackens, Max Weber, Joseph Stella and Maurice Becker.

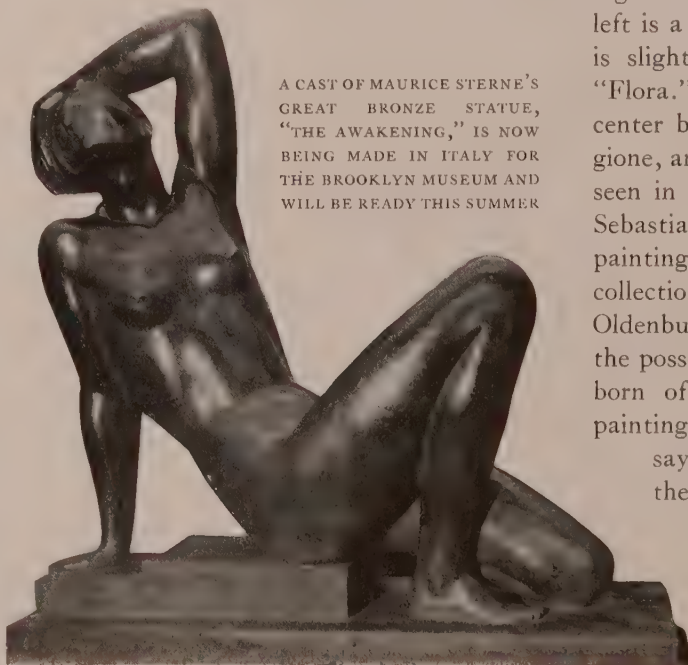
LAST fall the Minneapolis Institute purchased Titian's "Temptation of Christ" and more recently the Detroit Institute of Arts has acquired a painting which, though not entirely by Titian, is one-third his work, the remaining authorship of the picture resting with Giorgione and Sebastiano del Piombo. The painting

is of three figures; at the left is a woman by Titian who is slightly reminiscent of the "Flora." A man's head in the center background is by Giorgione, and a woman at the left, seen in clear-cut profile, is by Sebastiano del Piombo. The painting was formerly in the collection of the Grand Duke of Oldenburg and before that in the possession of Count Schönborn of Pommersfelden. The painting was probably executed, says Dr. Valentiner, when the three artists were between the ages of twenty and thirty; Giorgione was born in 1478, Titian in 1477, and Sebastiano in 1485. The

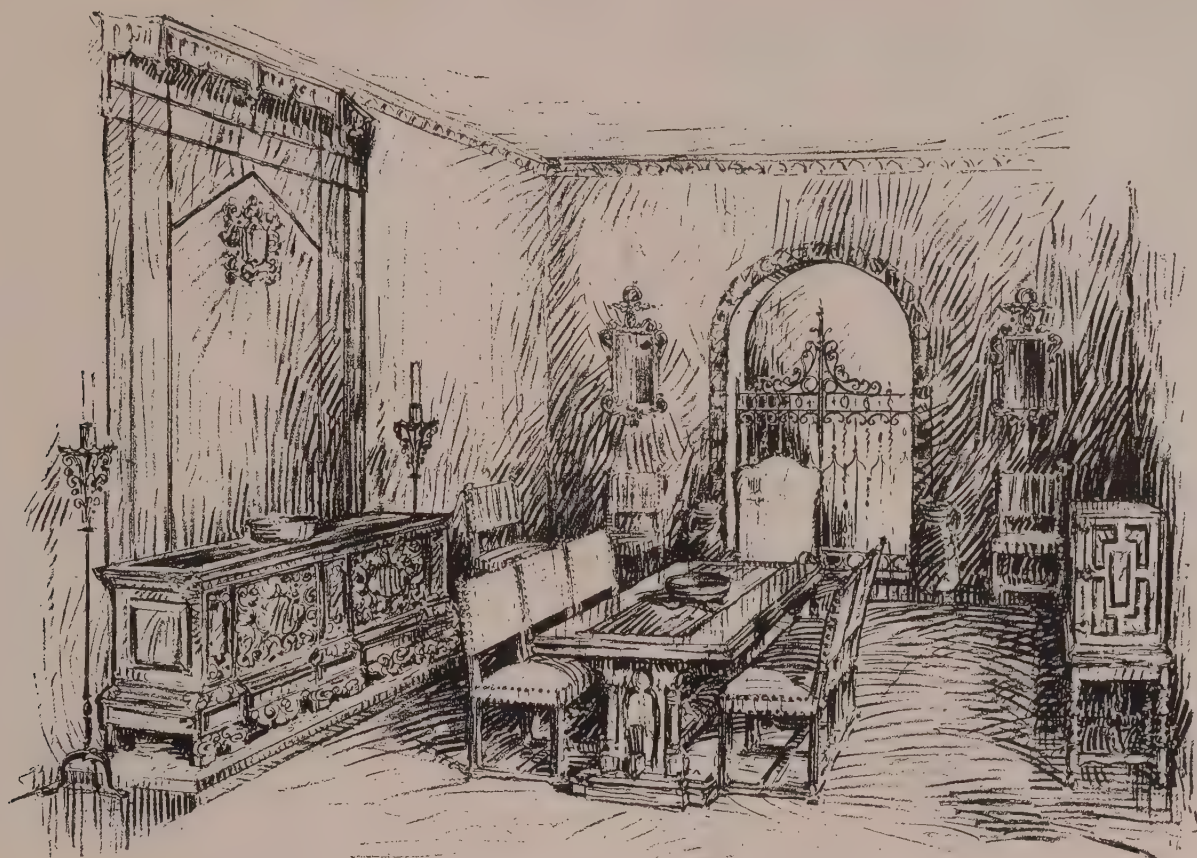
picture is not the only one in which at least two of the three artists have collaborated; the landscape of the Dresden "Venus" by Giorgione was done by Titian, while the famous "Concert," so long thought to be the work of Giorgione, is now given by many critics to

(Continued on page 88)

RECENTLY, Maurice Sterne's great bronze statue, "The Awakening," was purchased for the Brooklyn Museum by Adolph Lewisohn, who is one of the Trustees of the Museum. Mr. Sterne is having the cast made in Italy and it should be ready about the middle of July. This bronze of a semi-reclining female figure with one arm upraised was shown in the artist's exhibition at the Scott and Fowles Galleries in New York, during the past season. On the opening day of the exhibition it was purchased by Mr. Ralph Pulitzer, and another replica was ordered in marble by a private collector. These two, and the cast that is being made for the Brooklyn Museum, will be the only three examples of Mr. Sterne's heroic work in existence.



Courtesy of the Brooklyn Museum



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Q Historic pieces, their mellowed wood aglow with the *patine* of passing years, are grouped with reproductions wrought by cabinetmakers who cherish the best traditions of the Old World guilds. ~ ~ ~ ~ ~



New York Galleries

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(Continued from page 86)

Titian, or else to Titian working in collaboration with Giorgione. Others say that is solely by Sebastiano. Another instance in which the work of two of these painters is united is in the "Three Philosophers" in Vienna, which Giorgione left unfinished at his death, and Sebastiano completed.

THE largest collection of Chinese tomb jade to cross the Pacific arrived in Vancouver in March in the possession of A. W. Bahr of New York, who has assembled this collection personally during nine months of excavating in the central and northwest provinces of China. It is being catalogued by Dr. Berthold Laufer of the Field Museum, Chicago.

Tomb jade bears the name of Han jade, but the name in this case does not refer to the Han dynasty, although examples in Mr. Bahr's collection are of that period, which dates from about 206 B.C. to 271 A.D. Other pieces are earlier, coming from the Shang and Chou dynasties, which represent the period from about 1000 B.C. until the Han dynasty.

HOW many cakes of soap would it require to relieve the Chicago Art Institute of its coat of soot, deposited, it is said, by the Illinois Central, which does not begin to operate with electricity until the first of July. This recalls the classic question of the Walrus, or was it the Carpenter, who speculated on whether "seven maids with seven mops" could ever sweep a beach clear of sand. A museum, so respectful of patina on the objects of its collection, does not consider a patina on its own exterior so desirable, but unfortunately museum funds are rarely available for mops and soap. It looks as though the original color of its Bedford stone must be sacrificed to what a recent new letter from the Art Institute calls its "old world, Buckingham Palace quality."

PRIMITIVES FROM THE BRYAN COLLECTION

(Continued from page 36)

Matteo di Pasti in writing in the *Gazette des Beaux Arts* (Vol. XV, 1896) where he calls him an "excellent architect, *médailleur passable et assez pauvre peintre*." Dowdeswell says that it is likely to have been painted by Matteo da Gualda, while Einstein and Monod find in it many points in common with the style of Pessellino, who painted the "Triumphs of Love, Chastity and Death" in the Gardner Collection at Fenway Court. He was a professional *cassoni* painter who lived between 1422 and 1457 and it is the "lively and amusing touch" of this which incline the two French critics in favor of Pessellino, who was perhaps painting something that he had actually seen in some of the pageants of the mid-fifteenth century. It has the air of relating an incident which has been actually witnessed. Furthermore it is Florence that is seen in the background although the gates bear the name Roma painted above them.

This concludes the account of the pictures that are reproduced, which are necessarily small in number compared even to the Italian paintings of the period in this collection. There are several small triptychs of especial interest, such as one not ascribed to any painter by the catalogue—its number is B 16—which Offner thinks is by the unknown painter for whom Berenson fashioned the name Ugolino Lorenzetti because of his kinship with Ugolino di Vieri and the brothers Lorenzetti. In his "Essays in the Study of Sienese Painting" he brings together a number of paintings from this unknown but definitely distinguishable painter of about 1350. The color of this triptych is almost worn away but because the figures are incised it is possible to appreciate the quality of the composition. Umbrian art is represented by a painting of the "Adoration of the Child" attributed to Perugino but more likely by some unidentified follower of Raphael. There is also a "St. Jerome Praying" by Mazzolino representing the same school. The Lombard painters are present in a "Virgin Between Two Saints," not by Luini as the catalogue says, but quite like that master's version of the same subject in Budapest. Of the Venetian paintings, the "Rest During the Flight into Egypt" which the catalogue states is by Giorgione, Berenson thinks is by Paris Bondone, while he believes that Cariani is the author of the portrait of the Prince of Palermo given to Giorgione.

There is a "Marriage of St. Catherine" which the catalogue attributes to Memling, that Mather, in the *Burlington* for September, 1905, yields to Adrian Isenbrant, while Einstein and Monod would have it by Gerard David and substantiate their claim by comparisons with two similar compositions by that artist in the National Gallery of London and the Museum at Rouen. Dowdeswell thinks that Bernard van Orley may have been the painter.

Among the Flemish paintings of a later century are two catalogued as by that roistering painter of taverns and low company in general, Adriaen Brouwer who, next to Hals, was the greatest technician of his time. The "Robber Examining a Coin by Daylight" is left under his name by Einstein and Monod, but the companion picture, the "Robber Examining a Coin by Candlelight," is given by them to Craesbeck, although, by whomever it is painted, it is a little masterpiece.



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Courtesy of the Detroit Institute of Arts

A PORTRAIT OF MRS. ANDREW HAY, BY SIR HENRY RAEBURN

THE ENGLISH SCHOOL: MIRROR OF ITS TIME

(Continued from page 62)

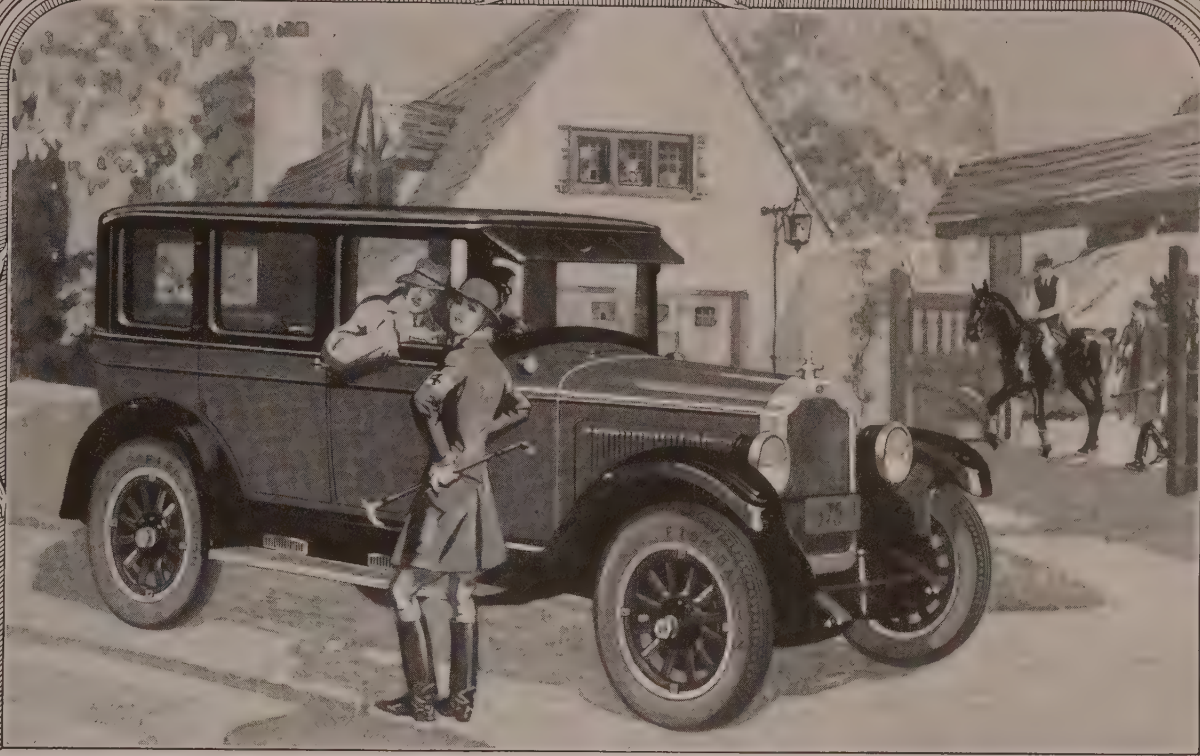
trees to the right of the foreground and ruins to the left; only the perpendicular on one side, and then unending depth and space throughout the whole rhythmically conceived picture.

The last of the elder trio, Romney, was of a different stamp. Another spirit had arisen. Classicism gained the mastery, as the logical reaction to the exhausted and dying Rococo. It is significant that the silhouette was an invention of that period, and in pictures the figures were often placed against the background, silhouette fashion. Coolness, sometimes almost amounting to coldness, monotony, a certain economy and, in addition, a new kind of pose, were thus brought into pictures, while fineness and delicacy began to disappear as the result of an inner impoverishment. But gifted artists like Romney were able to give life to their pictures, so that those weaknesses were not too obvious, and the formula did not obtrude itself.

Thus the leadership was taken over by an art that was at once conscious, energetic, almost imperious, and was without doubt inspired theoretically by Reynolds' "Discourses." Significantly enough, it was far more similar in character in the different countries than its predecessor had been. But for this very reason it could not keep the leadership very long. A new revolt, generally called "Romanticism," rose up against it. Form was torn to pieces, war declared against line, as such. Each one tried for himself, in the most widely differing ways, to find new roads to art. The result was mannerism, followed only too quickly by sterility. Hoppner, for instance, when attracted by the lovely face and figure of a girl, could paint the most charming pictures, but this pursuit of mere elegance of taste soon leads to decadence. Lawrence, the richly endowed, who shows such delightful spontaneity in his best pictures, appears forced in his straining after effect.

Raeburn stood far above such tendencies. He was what one might call an artistic realist, and as such did not pay tribute to any particular period. He set himself artistic problems and solved them for himself. At the most, he got inspiration here and there from outward sources, but otherwise worked out his own development independently, almost obstinately. Another artistic realist was John Constable, but in the domain of landscapes, a division of this school which was now gaining fast in importance and recognition. His best and freshest works—the Sketches—are those of rain-swept, storm-whipped landscapes, or of the sun pouring almost solidly over the trees. Everything is in motion, restless, disturbed. Nature "as she is" could always give stimulation but never peace to a restless mind.

Turner, the other great English landscapist, left Nature far behind him for that reason, after having painstakingly tried to grasp her external aspects in numerous works of his early life. After that he sought out other landscapes, other scenes—those conjured up by his own imagination. So he left earth far beneath him and, like Icarus, tried to soar toward the sun but, over daring, plunged headlong downward again. Then only chaos remained. The glory of the English school of painting had passed. Rightly enough, Turner's landscape "The Deluge" closed the Detroit Exhibition. "After us the Deluge!" it seemed to call out to the spectator. And truly, from the art standpoint, after Turner came a void, a vacuum. The spiritual and intellectual strength of the nation was exhausted. The end had come.



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A SHELF OF NEW ART BOOKS

JOHN QUINN (1870-1925) COLLECTION OF PAINTINGS, WATER COLORS, DRAWINGS AND SCULPTURE. Pigeon Hill Press, Huntington, N. Y. E. Weyhe, Distributor, New York. Price \$2.00

THIS catalogue of the much disputed Quinn collection, selections from which were exhibited early this year at the Art Center and subsequently at the Brummer Galleries, attempts merely to list accurately the two or three thousand items gathered together by an indefatigable and almost defiant champion of all "modernistic" tendencies in contemporary art. Published as a first aid to prospective purchasers—since the collection is now being dispersed—the present catalogue is profusely illustrated by examples of nearly all the artists represented. But it would be unwise to assume that these handsome reproductions represent the most significant works of the collection. They are representative, however, in the sense that they impress the impartial observer with the heterogeneous character of John Quinn's activity as a patron of the arts.

This volume stands as a finely printed monument to the generosity of this Irish-American defender of unpopular causes. It suggests his indiscriminate hospitality to artists, demonstrating that he was a "quantity" collector, serenely receptive to good, bad and indifferent alike. These illustrations, which comprise the greater bulk of the Quinn catalogue, reveal a connoisseur—if indeed Mr. Quinn may be so called—who seems to have collected, as it were, on the spur of the moment, from the impulsive warmth of his heart rather than by the use of cool and discriminating reason. He opened his heart and his purse-strings always to "the very latest"—the *dernier cri* in art; and the irony of the present situation is that so large a proportion of his acquisitions have already, in the brief period of a few years, "dated" lamentably, and are now as hopelessly *passé* as they were once ahead of the times. If the proportion of authentic and enduring works seems comparatively small, it is nonetheless surprising that the hit-and-miss methods employed by John Quinn should have been successful even to this point. Only with the passage of time will it be possible to judge finally of the intrinsic merits of the collection. For the student of contemporary tendencies, of the rise and fall of the "modern" art "market," the present catalogue is an invaluable document.

RELATION IN ART: Being a Suggested Scheme of Art Criticism With Which is Incorporated a Sketch of a Hypothetical Philosophy of Relation. By VERNON BLAKE. Oxford University Press, American Branch, New York. Price \$6.00.

IT was during a voyage to the Far East in 1902 that Vernon Blake, an English artist with a scientific education, was first awakened to what he terms the principle of relativity in art. Although he developed this idea by prolonged comparative studies and investigations of the art of various races and period, and completed his book as early as 1915, it has not been until the present interest in the philosophy of relativity, stimulated by widespread discussion of the Einstein theory, that this independent student felt encouraged to publish his own theory of esthetics.

"A line of a drawing, a verse, a phrase of music," asks Vernon Blake, "what essentially do they appear to be? They are simply series of relations. Relations of positions in the case of the line; of both sounds and the ideas expressed by the words composing the verse . . ." He finds that all art, even if examined in the most cursory fashion, is reducible to relations, which work among natural relations to produce others which constitute the individuality of the work of art. "An artist being considered as a man gifted with the power of perceiving . . . the integral nature of the relations of the universe, but obliged to see them distorted by the imperfect instrument of his personality, the study and classification of works of art resolves itself into a study of personality."

Mr. Blake's book is crowded with a vast amount of stimulating and thought-provoking material. Thus he points out that "a statue from the Cathedral of Chartres and a canvas by Claude Monet, different as they appear to be, as they are in most ways, are nevertheless both essentially French, a production of different manifestations of the same national 'equation'." He also points out the danger of the common failure of the amateur to estimate rightly the relative values of brilliant empty execution or technique, which is fallaciously placed above inferior workmanship which is fraught with intent. Clever, vulgar virtuosity, he claims, is far inferior to spiritual perceptions expressed no matter how crudely.

Unfortunately, despite this wealth of suggestion, Vernon Blake has not completely mastered his material nor crystallized his book into a structural unit. Few laymen will have the patience to explore the jungle of his verbiage to be rewarded with truths that are implicit or suggested in all great works of art. The student of esthetics, however, should not neglect a book which seeks to study Art from the viewpoint of contemporary science.

(Continued on page 100)

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ASHELF OF NEW ART BOOKS

(Continued from page 92)

PRACTICAL PICTORIAL COMPOSITION. A Guide to the Appreciation of Pictures. By E. G. Lutz. With Pen-and-ink Interpretations of Paintings and Diagrammatic Analyses by the Author. *Charles Scribner's Sons, New York.* Price \$2.00.

THE author of this manual on the principles of construction in pictures has written as well such books as "Drawing Made Easy, a Helpful Book for Young Artists," "Practical Drawings" and "Practical Anatomy." He does not depart from the commonly accepted canons of pictorial composition, nor bring any particularly illuminating freshness to his task. It is regrettable that Mr. Lutz has not invariably chosen distinguished canvases to illustrate his points. For the beginner in this difficult field, it is preferable perhaps to concentrate attention upon a few typical outstanding masterpieces of composition, rather than indiscriminately to call attention to the good, bad and indifferent. Nevertheless, for the student to whom the whole subject is new and as a guide to independent study, this volume should prove of distinct value.

EXHIBITION OF EARLY AMERICAN PAINTINGS, MINIATURES AND SILVER. Assembled by the Washington Loan Exhibition Committee. *National Gallery of Art, National Museum, Washington.*

THIS is the catalogue of the recent exhibition held at the National Museum from December 5, 1925 to January 3, 1926. It remains an invaluable document to all who are interested in the fine and applied arts known as "early American." Splendid examples of early portraiture are reproduced, including typical canvases of John Singelton Copley, John Trumbell, Matthew Pratt, Charles Willson Peale, Samuel F. B. Morse, Adolf Ulrich Wertmeeller, and Chester Harding. Leila Mechlin contributes a brief but illuminating note on the early American painters, Elizabeth B. Berton on early silver, and Albert Rosenthal on miniatures. The catalogue itself is made doubly valuable by brief biographical notes about these men of the late eighteenth and early nineteenth centuries. Not the least interesting among the one hundred and three portraits shown were ten anonymous canvases by unknown native artists. In common with the

(Continued on page 102)



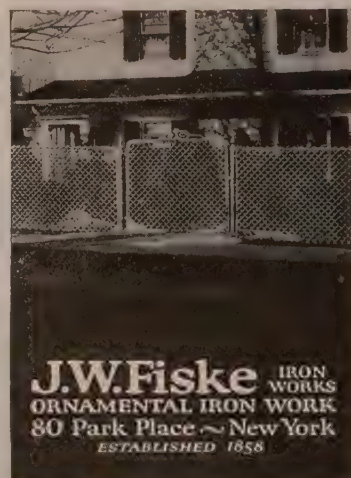
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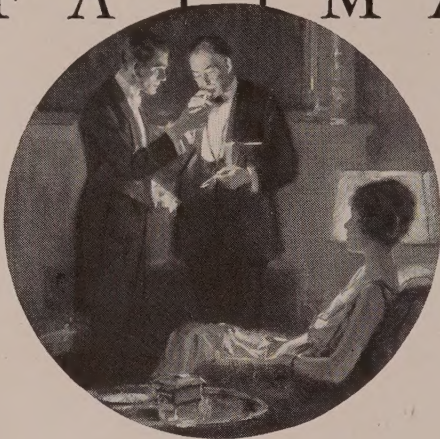
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(Continued from page 100)

oil paintings of the first days of our nation, the Miniatures reveal a quality of unconscious effort. With- in the limitations of his medium and talent, there is evident a desire on the part of the artist to do his best. The present catalogue re- mains a valuable volume of refer- ence for collectors and experts in the field of American art, compris- ing as it does reference to some of the finest examples in private and public museums and homes.

BRITISH ARTISTS. THOMAS GAINSBOROUGH, WILLIAM BLAKE, SIR HENRY RAEBURN. Frederick A. Stokes Co., New York. Price \$1.50 a volume.

ALL three of these volumes were first printed in 1925. The series, which is now well over thirty in number, is edited by S. C. Kaines Smith. E. Rimbault Dib- din is the author of the book on Raeburn, Ernest H. Short that on Blake and Hugh Stokes the one on Gainsborough. Unlike several of the series that are now appearing both in England and this country, which are giving more space to illustrations and only a few pages to the text, these books are full- fledged biographies and the illus- trations, seven or eight to a volume, are only secondary. Proceeding in a leisurely fashion the authors paint the full portraits of their sub- jects in marked distinction to the casual manner which has prevailed through contemporary art biog- raphy.

PICTURESQUE PALESTINE, ARABIA AND SYRIA. By KARL GRÖBER. And PICTUR- ESQUE MEXICO. By WAL- TER STAUB. Brentano's, New York. Price \$7.50 each.

THESE two books belong to a series which already includes Spain, China, Germany and Scan- dinavia. They consist almost en- tirely of photogravure plates, the brief introductions taking the form of a short historical outline of the countries in question. The photo- graphs for the book on Palestine were taken by Dr. Karl Gröber, and by Lehnert and Landrock of Cairo, and Dr. Gröber also supplies the text. There are three hundred and four plates in this book, while that on Mexico consists of two hundred and fifty-six, taken by Hugo Brehme. Special emphasis is placed on architectural subjects, although there are many which show the life of the people. For the reason that the architectural interest is domi- nant, the book will not only appeal to travelers but to students of art.

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State of New York, County of New York:

Before me, a Notary Public in and for the State and County aforesaid, personally ap- peared Franklin Coe, who having been duly sworn according to law, deposes and says that he is the Business Manager of the IN- TERNATIONAL STUDIO and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 411, Postal Laws and Regulations, to wit:

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THE ART CALENDAR

Ackermann Galleries, 50 East 57th St. Old English furniture, through May.

Anderson Galleries, Park Avenue and 59th St. Exhibition by the American Woman's Association; exhibition of the work of Joseph Pennell's class in lithography at the Art Students' League and George Luks' class in painting, May 3-15; Spring Exhibition of the Salons of America, May 17 to June 5.

Arden Galleries, 599 Fifth Ave. Third annual exhibition of the New York Chapter of the American Society of Landscape Architects continued through the first part of May.

Babcock Galleries, 19 East 49th St. Water colors by Charles N. Sarka, to May 8; water colors by Stan Wood, May 10-22.

Brooklyn Museum, Eastern Parkway. Exhibition by the National Association of Women Painters and Sculptors, to May 23; picture books of foreign children, shown in the Print Department, May 5-23.

Daniel Gallery, 600 Madison Ave. Water Colors by American artists.

Dudensing Galleries, 45 West 44th St. Landscapes and figure compositions by Joseph Pollet, to May 15.

Dudensing, F. Valentine, 43 East 57th St. Sculpture by Robert Laurent, beginning May 3.

Ehrich Galleries, 707 Fifth Ave. Painting by old masters, through May.

Ferargil Galleries, 37 East 57th St. American paintings and sculpture.

Grand Central Art Galleries, 15 Vanderbilt Ave. Exhibition of the work of Robert W. Chanler, April 28 to May 12; recent flower paintings, still-life and marines by Frederick J. Waugh, May 2-16; memorial exhibition of the work of Ben Foster and exhibition by the American Academy at Rome, during the latter part of May.

Keppel Galleries, 16 East 57th St. Aquatints in color, through May.

Kleykamp Galleries, 3 East 54th St. Chinese paintings, sculpture, potteries, through May.

Knoedler Galleries, 14 East 57th St. Miniatures in wax by Ethel Frances Mundy, May 17-29.

Kraushaar Galleries, 680 Fifth Ave. Paintings by American and foreign artists.

Metropolitan Museum. Opening of the Barnard Cloisters at 190th St. and Fort Washington Ave., beginning May 4.

Milch Galleries, 108 West 57th St. Landscapes and street scenes by William Jean Beaulieu, April 26 to May 15; paintings by Hassam, Melchers, Henri, Bellows, Speicher and others, May 15 to June 15.

Montross Galleries, 26 East 56th St. Paintings by American artists.

National Arts Club, 119 East 19th St. Exhibition of architecture, sculpture and decorative paintings, to May 7.

National Association of Women Painters and Sculptors, 17 East 62nd St. Exhibition of decorative paintings, May 4 to 18.

New Art Circle, 35 West 57th St. Exhibition by students in Alexander Archipenko's school, May 1-15; paintings by George Ault during the latter part of May.

New York Public Library, 42nd St. and Fifth Ave. "The Subject Interest of Prints"; portraits from the Beverly Chew bequest; "The Making of Prints."

Rehn Galleries, 693 Fifth Ave. Paintings by American artists.

Reinhardt Galleries, 730 Fifth Ave. Landscapes by Raymond C. Holland, May 3-17.

Salmagundi Club, 47 Fifth Ave. Annual summer exhibition, May 8 to Oct. 15.

Weyhe Galleries, 794 Lexington Ave. Lithographs and etchings by C. O. Woodbury, May 3-15; group exhibition of drawings, water colors and prints, May 17-31.

Howard Young Galleries, 634 Fifth Ave. American and foreign paintings.

CHICAGO

Chicago Art Institute. Decorative arts exhibition from the Paris Exposition, May 3 to June 4; sixth international water color exhibition, May 3-30; annual Chicago architectural exhibition, May 3-30; sculpture by Maillol, May 3-30.

CINCINNATI

Cincinnati Museum. Thirty-third annual exhibition of American art, May 22, through the summer.

CONCORD

Concord Art Association. Exhibition of oil paintings and sculpture, through May and June.

PHILADELPHIA

Philadelphia Art Club. Members exhibition, from May to October.

WASHINGTON, D. C.

Corcoran Gallery. Tenth exhibition of contemporary American oil paintings, to May 16.

May, 1926, INTERNATIONAL STUDIO